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## ABSTRACT

This report details findings of a study which consisted of two main components: an analysis of the experience of international agencies in using mass media entertainment to stimulate changes in health behaviors; and an inventory of the main international projects which have utilized mass media entertainment for educational purposes. Following a preface, findings of the study's first component are found in the report's next two sections: Introduction to Entertainment Education; and Lessons Learned. These sections of the report examine some of the key issues related to using an entertainment-education approach for reproductive health promotion, both internationally and in the United States, as well as selected examples of projects with other educational purposes--such as AIDS prevention and literacy. Information in these sections of the report is based on a literature review and interviews with the most active agencies in international reproductive health promotion; a list and description of the agencies interviewed may be found in Annex 2. The next section, Inventory of Projects, presents information on 52 projects which have used an entertainment-education approach--with few exceptions, the inventory descriptions include evaluation results to document whether each project reached its goals. According to the report, the inventory is broken into six main categories: multiple media (more than one entertainment media utilized); television (soap operas, dramas, variety shows), radio (soap operas, dramas, variety shows); popular music; film/video; and comics. Contains an 86-item bibliography. Annex 1 contains an overview of selected domestic projects and Annex 2 lists relevant organizations and experts. (NKA)



*The Use of Mainstream Media  
to Encourage Social Responsibility:*

# THE INTERNATIONAL EXPERIENCE

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***THE USE OF MAINSTREAM MEDIA TO ENCOURAGE  
SOCIAL RESPONSIBILITY:  
THE INTERNATIONAL EXPERIENCE***

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# **THE USE OF MAINSTREAM MEDIA TO ENCOURAGE SOCIAL RESPONSIBILITY: THE INTERNATIONAL EXPERIENCE**

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# PREFACE

## **I. PREFACE**

This report details the findings of the study titled, *The Use of Mainstream Media to Encourage Social Responsibility: The International Experience*, conducted by the Advocates for Youth Media Project on behalf of the Henry J. Kaiser Family Foundation. The study consists of two main components: 1) an analysis of the experience of international agencies in using mass media entertainment to stimulate changes in health behaviors; and, 2) an inventory of the main international projects which have utilized mass media entertainment for educational purposes.

The findings of the first component of the study are found in the sections titled "Introduction to Entertainment Education" and "Lessons Learned." These sections examine some of the key issues related to using an entertainment-education approach for reproductive health promotion, both internationally and in the United States. The information in these sections is based on a literature review and interviews with the agencies most active in international reproductive health promotion through mainstream mass media. A list and description of the agencies interviewed may be found in Annex 2 to this report.

The inventory which follows presents information on 52 projects which have used an entertainment-education approach. With few exceptions, the inventory descriptions include evaluation results to document the success or failure of each project in reaching its goals. The primary focus of the inventory is reproductive health, although selected examples of projects with other educational purposes--such as AIDS prevention and literacy--are included.

The research conducted in order to prepare the inventory revealed that there are many more examples of well-evaluated entertainment-education projects found outside of the United States than within. Furthermore, international reproductive health organizations have clearly taken a lead in pioneering the use of mass media entertainment for educational purposes in developing countries. And while more and more organizations both domestically and internationally are recognizing the power of entertainment and developing new projects which take advantage of this power, only a minority of these projects are thoroughly evaluated.

The inventory is broken into six main categories:

- ▶ Multiple Media (more than one *entertainment* media utilized)
- ▶ Television: soap operas, dramas and variety shows
- ▶ Radio: soap operas, dramas and variety shows
- ▶ Popular Music
- ▶ Film/Video
- ▶ Comics



These categories encompass the principal mainstream media that people traditionally look toward for entertainment. Dramatic or amusing 30-second spots, although entertaining, are not included since the principal function of spots is not to entertain. Entertainment media which do not reach a mass audience, such as theater or puppet shows, are not included in this inventory. While there are many excellent examples of effectively using such media for educational purposes, as non-mass media they do not fit within the scope of this study. Also excluded from the inventory are examples of health-oriented entertainment-education projects which have been developed in the United States.

The documents from which the inventory was compiled includes both published articles and books as well as materials received from the agencies responsible for the development and implementation of the projects presented. The source of information for each inventory entry is noted at the end of the entry; the content of the entries is excerpted directly from the sources cited.

As a complement to the inventory of international projects, Annex 2 provides an overview of four entertainment-education projects which were conducted in the United States. The intention of this annex is to provide a sampling of domestic experiences using entertainment-education strategies as a means of highlighting some of the advantages and difficulties of carrying out these types of projects in the United States.

# INTRODUCTION

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## **II. INTRODUCTION TO ENTERTAINMENT-EDUCATION**

Entertainment-education--also known as enter-educate, prosocial entertainment, pro-development entertainment, edu-tainment and info-tainment--is defined as the process of putting educational content in entertaining formats and messages in order to increase knowledge about an issue, create favorable attitudes, and change overt behavior concerning the educational issue or topic (Singhal, 1993, and Brown & Singhal, 1993).

There are many reasons health programs choose to utilize entertainment-education strategies for health promotion purposes. Advocates of entertainment-education strategies feel that they are very effective in reaching large numbers of people through the mass media, competitive with commercial entertainment, attractive to governments and corporate sponsors, and successful at influencing people to change their behavior (Piotrow & Coleman, 1992). Supporters feel that entertainment-education works because it is:

- Popular:* People enjoy entertainment. Television and radio shows, films, singers and other entertainers have enormous and devoted audiences. Health messages reach this ready-made audience when entertainment channels are used.
- Pervasive:* Entertainment is everywhere, reaching people in their homes, at their workplace, at places of recreation and as they move about in cars, on buses and on other transportation. Health messages disseminated through entertainment channels reach people repeatedly.
- Personal:* A soap opera can make a public health problem such as unwanted pregnancy immediate and emotional, even to those who have never personally experienced the problem.
- Persuasive:* The stars of television, radio, film, and print materials serve as role models. People mimic what they wear, how they talk and how they behave. So when entertainers model new, desired behaviors, such as planning their families, they have a strong influence on the audience.
- Profitable:* Entertainment sells and is profitable. Using the "enter-educate" approach can be a practical way for health communication projects to generate revenues and move toward sustainable programs (Piotrow, et.al., 1994b)

## **A. Evolution of the Entertainment-Education Approach**

Entertainment has been used as a teaching tool for thousands of years (Coleman & Meyer, 1990). In recent decades, however, the increasing accessibility of mass media channels of communication have created the opportunity for entertainment to reach millions of viewers, listeners and readers.

One of the first examples of harnessing this potential for the sake of promoting behavior change is the British radio soap opera, *The Archers*. First aired in 1951 by the British Broadcasting Corporation (BBC), *The Archers* promoted agricultural innovations among farmers. Research evidence attributes the program with improving the efficiency of the British agricultural economy. At its peak in 1955, this soap opera was heard by two out of every three adults in Britain; while *The Archers'* ratings have diminished with the increasing popularity of television, the program continued to be broadcast as of 1991, making it the longest running soap opera anywhere in the world (Brown & Singhal, 1993).

In the late 1950s, radio scriptwriter Elaine Perkins began creating educational soap operas in Jamaica on topics ranging from mosquito eradication to urban migration. According to research results, programs such as *Raymond the Sprayman* (1959), *Dulcimina* (1967-1980), and *Naseberry Street* (1985-1989) have been both popular with radio audiences and have met a variety of educational goals (Brown & Singhal, 1993).

Although not designed primarily as an entertainment-education soap opera, Peru's *Simplemente María* ('Simply Mary') was a watershed in the development of prosocial mass media entertainment. The primary intention of the producers was to produce a commercially viable television soap opera which would have a market in a number of Latin American countries. This goal was clearly accomplished: twenty-five years after the 448 episodes were broadcast in Peru between 1969-71 and throughout the region over the next ten years, it is still considered the most popular soap opera ever broadcast in Latin America.

*Simplemente María* told the rags-to-riches story of a migrant girl, María. María faces desertion by her lover, leaving her pregnant. She takes charge of her life by finding work as a maid, attending literacy classes at night, and sewing to earn extra money. Her work as a seamstress leads her to a career as a highly successful fashion designer. The unintended effects of *Simplemente María* were remarkable: the sales of Singer sewing machines increased sharply wherever the program was broadcast in Latin America, as did the number of young women who enrolled in sewing classes. Enrollment in literacy classes also increased. The program also caught the attention of writer-director-producer Miguel Sabido of Mexico's largest commercial television

network, Televisa (Singhal, Obrégon & Rogers, 1994, Singhal, Rogers & Brown 1993, and Singhal & Rogers, 1989).

Miguel Sabido was one of the first television producers to use the soap opera--or *telenovela*--format deliberately for prosocial messages. Inspired by the Peruvian serial *Simplemente María*, as well as his own successes with two Mexican soap operas with historical themes (including *La Tormenta*, *Los Caudillos* and *La Constitución*), Sabido developed a new methodology for commercial soap operas with social purposes. This methodology draws on the theories of Albert Bandura, who in the 1970s and 1980s developed a social learning theory to describe how individuals learn by observing the behavior of others, in person or in media, and then by adapting such behavior to their own lives (Bandura, 1986). Sabido coupled Bandura's social learning theory with the dramatic theory of Eric Bentley, which offers a framework for analyzing effects produced on the audience by theatrical techniques, and developed soap operas which laid the groundwork for entertainment-education projects across a range of media.

Sabido's methodology relied heavily on the use of melodrama, allowing for models of behavior to be in conflict. The conflict is expressed and personalized by three types of characters who represent different attitudes toward the value or message the soap opera is promoting. These are:

- ▶ Characters in favor of the value being promoted;
- ▶ Characters against the value being promoted; and,
- ▶ Characters doubtful about the value being promoted.

The doubting characters are crucial to promoting the desired value. The storyline of the soap operas develop and grow as positive and negative characters defend or attack the value in front of the doubting characters. The doubting characters gradually begin to accept and eventually to exercise the proposed values. When the doubting character acts on the positive value or behavior, he or she is rewarded. Because these characters are most closely identified with the audience we are trying to influence, the audience will vicariously experience the rewards that the doubting characters receive for exercising the promoted behavior. Sabido's methodology also assumes that appropriate infrastructure is accessible so that people can act on the values of the soap opera in their own lives. For example, in the first of Sabido's prosocial soap operas, *Ven Conmigo* ('Come with Me,' 1975-76), viewers motivated to act on the program's call to action--to sign up for literacy classes--were told how to receive a booklet for further information, and where to go to sign up for the government-sponsored classes (Sabido, 1990).

News of the success of Sabido's work in Mexico travelled quickly to other parts of the world, but it would be a number of years before another major entertainment-education project

would apply Sabido's methodology. While his model's success was impressive, it was not duplicated immediately for one or more of the following reasons:

- ▶ Lack of external evaluation of the Mexican soap operas and therefore doubts that the effects claimed were attributable to the programs;
- ▶ Specific details regarding design and production of the soap operas were not easily available;
- ▶ Belief that Sabido himself had more to do with the success of the program than his methodology; and,
- ▶ Doubts among policy makers that the advantages of using the entertainment-education strategy outweighed the high costs and start-up time (Singhal, Rogers & Brown, 1993).

By the mid-1980s, however, entertainment-education projects in various media began to emerge in the international health communication arena, from India's first prosocial soap opera, *Hum Log* ('We People'), to the first use of popular music for family planning promotion, two duets by popular Latin American singers Tatiana & Johnny. As this strategy was further defined, the value of evaluating programs to assess their impact has become increasingly important, and the techniques for evaluation have become more sophisticated. The body of the inventory offers details regarding these and other early entertainment-education projects, as well as evaluation techniques and results.

## **B. Evaluation of Entertainment-Education Projects**

In order to justify the use of entertainment media, which can be costly and complicated, it is important to be able to answer the question, does it work? Assessing the impact of entertainment-education projects is complex. Many studies of the mass media's impact on behavior find limited or no effects, or sometimes conflicting results. The reasons for this are not clear. Some projects may be of poor quality or may not reach enough people to make a measurable difference. In other cases, mass media campaigns may have an impact that is obscured for one of any number of reasons. For example, if only dramatic, large-scale behavior changes are sought, less dramatic but nevertheless important attitudinal effects of the project may be overlooked. Furthermore, even when behavior changes are evident among an audience exposed to a mass media intervention, it is often difficult to establish definitively if the media intervention was the main factor motivating the behavior change (Church & Geller, 1989).

According to Dr. Everett Rogers, an expert in health communication, one framework for assessing the impact of an entertainment-education project is through a *hierarchy of effects*. First

described by Dr. William Maguire, this hierarchy consists of a number of main effects that can be measured in the following order:

1. *Exposure*: What audience has been reached?
2. *Awareness*: Do those individuals who have been exposed to the topic understand, or at least recognize, what the topic is?
3. *Knowledge*: Does the audience understand the message attempting to be conveyed?
4. *Persuasion*: Do people form or change their attitude as a result of exposure to the message?
5. *Intention*: Do people say they intend to change their behavior?
6. *Change in Behavior*: Do people actually change their behavior (i.e., do something different as a result of the messages)?
7. *Sustained Change*: Do people continue the new behavior or do they lapse back into their old ways? (Rogers, 1990, and Maguire, 1989)

Evaluations designed to respond to each of the steps in the *hierarchy of effects* can help to provide an answer to the question, does using an entertainment-education approach work? As the inventory will show, analysis of the entertainment-education strategies presented reveals that projects using this approach can impact at several levels of the *hierarchy of effects*.

# LESSONS LEARNED

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### III. LESSONS LEARNED

To gain insight into using entertainment-education strategies for international reproductive health promotion, in-depth interviews were conducted with experts from six agencies active in this arena. The agencies interviewed were:

Academy for Educational Development (AED)  
Johns Hopkins University/Population Communication Services (JHU/PCS)  
Population Communications International (PCI)  
Population Services International (PSI)  
Program for Appropriate Technology in Health (PATH)  
United Nations Children's Fund (UNICEF)

During the interviews, the experts from each agency discussed at length their respective experiences with using entertainment-education strategies. Information about projects and corresponding evaluation results were presented by the experts, as were opinions about the advantages and limitations of using this approach for public health education and promotion purposes. In addition, the agencies were asked to offer advice to potential sponsors of entertainment-education projects which might be developed in the United States. Ten key lessons emerged from the perspectives shared during the interviews.

Detailed information about the projects referred to in the interviews can be found in the Inventory of Projects. The inventory contains an overview of each project which highlights key evaluation findings, thus offering a more in-depth picture of the experience of specific projects, based on actual outcomes.

1. **Entertainment-education can be used for promoting knowledge, attitude and behavior change, but it may not be the *most* appropriate approach for meeting behavior change objectives.**

The agencies interviewed use entertainment-education for a range of objectives, from creating awareness to effecting behavior change. There is agreement among all the agencies that entertainment-education is a good approach to use for creating awareness or interest in a topic. However, the agencies did not all concur as to whether or not behavior change objectives can be met through this approach.

Population Services International (PSI), Population Communications International (PCI), and The Johns Hopkins University/Population Communication Services (JHU/PCS) all felt that entertainment-education is a good approach for meeting behavior change objectives. The United

Nations Children's Fund (UNICEF), the Academy for Educational Development (AED), and the Program for Appropriate Technology in Health (PATH) were more skeptical about the use of this approach for meeting behavior change objectives.

Population Services International (PSI) is a strong advocate of using entertainment-education for specific types of behavior change objectives. Mass media in general and entertainment education in particular were mentioned as especially good for reaching men when trying to achieve behavior change objectives and for de-stigmatizing sensitive issues such as family planning and condom use. PSI felt that with issues like these, entertainment-education offers a preferable alternative to being dogmatic. Even when mass media channels are limited (in rural areas, for example) PSI still considers entertainment-education a good option. In Bangladesh, PSI used vans to bring entertaining films to rural audiences which would not normally be exposed to mass media. The films included advertisements for condoms and educational mini-dramas.

Population Communications International (PCI) also endorsed entertainment-education and especially long-running television and radio soap operas for meeting behavior change objectives. Although specifics vary with each country, PCI's objectives fall generally into three categories: 1) fertility preference (family size); 2) total fertility; and, 3) contraceptive prevalence. PCI's entertainment-education projects are designed to address one or more of these issues. PCI is also exploring new indicators, such as empowerment of women and other relevant topics.

In the case of the Johns Hopkins University/Population Communication Services (JHU/PCS), the earliest objectives for projects using an entertainment-education aimed to test the basic approach. Through projects such as The Communication for Young People Project in Latin America (Tatiana and Johnny), JHU/PCS explored whether entertainment could be used for health communication. In this early stage, "evaluation wasn't planned because the objective was simply, can we get these songs out and these messages out to a whole lot of people in a way they would like, enjoy, approve?" Once JHU/PCS discovered that entertainment-education was viable, the next question became, "what else can be achieved?" JHU/PCS' objectives for such projects became more specific and more targeted to achieve specific behavioral objectives. For example, in JHU/PCS' second major music project, The Philippine Young People's Project, a telephone hotline was added and the music videos and accompanying television and radio spots urged the audience to call the hotline. In a later music project in Nigeria, the objective was more specifically targeted to attracting the audience to seek information and services at family planning clinics.

The JHU/PCS representatives felt that entertainment-education is used most appropriately to achieve outcomes related to persuasion (especially through demonstration) and intention to alter behavior as described in the hierarchy of effects (see introduction, page 7). The entertainment project must be designed specifically to achieve changes in these areas.

Entertainment can also offer cues to action or confirm a behavior change that has taken place through activities linked to the program such as contests or fan clubs.

The United Nations Children's Fund (UNICEF) has used entertainment-education strategies with selected projects. In these, the objectives tend to deal with creating awareness of healthy behaviors and the status of women, as opposed to seeking outright behavior changes. UNICEF's entertainment-education projects principally aim to increase the dialogue and debate regarding these and other social issues.

The Academy for Educational Development (AED) initially used objectives concerned with changes in attitude and awareness. Over time, AED moved toward the use of behavioral objectives, but now believes that these behavioral objectives are unrealistic unless the entertainment is associated with some other project component which would involve interpersonal contact. An exception would be if a specific knowledge gap was discovered, entertainment might be the best way to reach the target audience. However, the AED representatives felt strongly that it is "rare that entertainment-education alone could influence behavior." They commented that "Entertainment may not be enough to unravel social norms, which is in essence what behavior change is all about. It may help people to look at things a little differently, but it doesn't really change behavior."

The Program for Appropriate Technology in Health (PATH) shares AED's perspective. PATH is less involved with mass media entertainment-education than most of the other agencies interviewed, many of which specialize in this area and are funded as such. However, PATH also feels strongly that the key to behavior change lies at the interpersonal level. While acknowledging that mass media entertainment-education plays an important role in behavior change, PATH argues that it affects people at a very different level: "What people in the field are telling us is that women need help with conflict resolution and negotiation skills...they see things on TV or they see an ad, but they really need help with specific skills and techniques, so we've been focusing during the last couple of years on that level." PATH regards entertainment-education as appropriate for use at the early stages of the behavior change process, but only if it is linked with a more integrated strategy which addresses people's needs in the other stages of behavior change. PATH therefore occasionally uses entertainment-education for purposes of increasing knowledge for behavior change, but operates primarily at the community level, trying to influence changes in community norms and working directly with couples and other people who have an influence on the behavior change process.

## **2. Knowledge of the audience should drive the project**

Virtually all the agencies interviewed offered similar advice with regard to this point: it is essential to begin the project planning process by determining *who* the project aims to help with *what* situation or problem. A thorough exploration of the target audience, including their needs, concerns, interests and preferences, should be the foundation to determine the appropriate strategy for reaching that audience. Only after conducting this research should an entertainment-education strategy be considered.

### ***Media Selection***

According to JHU/PCS, "The facts determine [media selection]. If you have a survey from Egypt saying 90 percent of the people own televisions and watch them, and only 60% listen to the radio [the choice is clear]. It's a function of the situation...Once you've picked your audience, the selection of media becomes sort of obvious. It should be problem or objective-driven." AED also indicated that media choice is always determined by research results regarding channel preference and reach; budgetary factors are also a factor.

PSI explained that in Bangladesh, formative research revealed that audiences enjoyed films. PSI's Bangladesh Family Planning Motivational Campaign therefore produced "mini-films containing virtually all the trappings which make commercial Indian or Bangladeshi films attract such huge audiences: drama, kung fu fighting, villains, heros and heroines, low humor, and intrigue...Interspersed throughout this is a series of easy-to-absorb messages" regarding literacy, family planning and oral rehydration therapy. PSI has also used entertainment-education formats such as music videos in AIDS prevention projects, especially those which target teens.

Media selection is also partially determined by funding at the outset of a project. For example, in Zambia, limited funds permitted only a radio campaign at first. When greater resources were available, a television campaign could be planned.

The one agency which indicated a clear preference for working exclusively with the entertainment-education soap opera format was PCI: "The reason soap operas are essential is because values are based in your emotions, and you've got to deal with people's emotions, and that's a different kind of communication than most development communication. Just saying 'a small family is a happy family' isn't enough." PCI therefore provides technical assistance in the development of pro-social radio and television soap operas which are broadcast for at least 12 months. This long-range contact with audiences allows viewers to build an identification with the characters and the values they represent.

### ***Geographic Focus: Regional vs. National vs. Local***

At PCI, there is no real preference for the geographic focus, which is determined by research findings. Nevertheless, given that PCI is dedicated to soap operas which are aired over radio and television, the reach of their projects generally goes beyond a local audience, and they are not specifically designed for regional diffusion.

AED explained that their projects are oriented toward audience segments. If the audience encompasses a large and dispersed group of people, then it may be appropriate to have a national focus. "But if it's a complex issue and the audience is not so general, then we narrow in. It depends on what the research tells us."

JHU/PCS, which has more entertainment-education projects worldwide than the rest of the agencies interviewed, indicated that the geographic focus depends on money, and to a certain extent, politics. Another factor can be where the money comes from and what the constraints linked to the source might be. "For example, if money comes from a United States Agency for International Development (USAID) bilateral agreement in Ghana, the project will be done in Ghana. Fundamentally the world is organized into countries, so the natural way funding falls is by country. To do something regional requires a special effort: larger, regional projects require a great deal of time, money and effort." Still, in certain situations, such as The Communication for Young People Project (Tatiana and Johnny), the nature of the project coupled with the interest of the donor made this a cost-effective way to reach out to a regional audience.

In general, JHU/PCS believes that "small projects have small impact." However, with more limited funding available in many countries, efforts are becoming more decentralized. Also, in countries where many languages are spoken, more localized projects are appropriate.

### ***Diffusion Plans***

Like media selection and geographic focus, diffusion plans should also be designed based on knowledge of the target audience and their viewing/listening habits and tastes. Coupled with this, however, are budgetary concerns. None of the agencies interviewed felt that they had ever reached message saturation.

PSI explained that decisions regarding diffusion and optimum airtime for entertainment-education products were usually made together with the contracted advertising agency if one was being used. Even in Zaire, where residents of Kinshasa were exposed to an average of ten minutes a day of AIDS messages, the project never received any negative feedback, suggesting that even with such intense dissemination, a point of saturation was not reached. PSI felt the key to reaching the audience was to frequently repeat brief messages.

AED mentioned that the design of their diffusion plans is usually driven by cost, and like the other agencies, they have never reached a point of message saturation.

JHU/PCS felt that in designing diffusion plans, strategy is key. "It's a good 'PR' question. If you want to launch something, you have to know what all the media in a country are, you have to know the people, you have to have friends who will help you, you have to time it to coincide with some helpful event if you can... You need to maximize free coverage... You may have a good product, but if you do not place it well in terms of distribution its not going to work." One of the factors that made the Tatiana and Johnny music project such a success was its launching on the Sunday night variety program *Siempre en Domingo*. "*Siempre en Domingo* was the most popular show in Mexico at the time, so [the songs] immediately became news. You need to look for exclusives like these."

**3. Entertainment-education projects should be developed according to a methodology which includes formative research, pretesting, monitoring of outputs and evaluation of impact.**

All of the agencies interviewed utilize a similar methodology for developing entertainment-education projects. The basic stages of this common process are:

- ▶ Identification of the problem to be addressed and definition of objectives
- ▶ Formative research with primary and secondary target audiences
- ▶ Design of project materials
- ▶ Pretesting and revision of project materials
- ▶ Diffusion
- ▶ Monitoring of outputs
- ▶ Evaluation of impact
- ▶ Replanning for subsequent projects

Probing about the application of this methodology with each agency revealed that although there was agreement about the importance of the process, in some cases steps are overlooked or carried out minimally.

***Formative research is considered essential, but in practice this step may sometimes be overlooked.***

As mentioned above, all agencies believe that project design should be driven by knowledge of the audience. To obtain this knowledge, they rely heavily on qualitative techniques when conducting formative research. The most frequently mentioned techniques were focus groups, in-depth interviews and observation. In some cases, formative research changes project



planners' attitudes and intended approach to a project, especially when it is done at the earliest stages of planning.

JHU/PCS mentioned the value of formative research in identifying and winning the support of secondary audiences that may control access to the primary target audience; this was regarded as especially important when young people are the primary target audience. For example, in reaching out to young people through popular music, it makes sense to target media gatekeepers, a secondary audience, first to ensure they will play the songs on the stations that teens listen to most. JHU/PCS also felt that formative research was critical in determining which audiences should be addressed first. Generally speaking, the audiences most likely to respond should be targeted first, although in certain situations, it may be necessary to establish community norms before the primary audience will respond. Formative research can help to clarify the best approach to take.

PCI indicated this step is always stressed through technical assistance to local producers. PCI recommends doing both quantitative and qualitative research, especially focus groups and formative interviews. Research in marital relations, status of women, other socio-economic factors, health and cultural issues are considered important in their project development. Positive and negative values are then extracted from the findings, and priorities for the project are determined. Characters who will appear in the entertainment-education soap operas PCI produces are developed to represent these values. The characters offer the audience specific, tangible images to react to, and in doing so, the audience formulates attitudes toward the values themselves.

Therefore the formative research phase is critical to identifying the audiences to be reached through a project, as well as to developing characters which accurately reflect the values and concerns of the target audience. However, in some cases this research is carried out less thoroughly than in others; for example, little or no formative research was carried out in the development of the Indian soap opera *Hum Log*, despite the recommendation of PCI that this be done. As a result, not all of the characters in the program were received by the audience as initially intended. The character of Bhagwanti was intended to portray the stereotype of a traditional Indian wife and mother, and therefore a negative role model for gender equality. Nevertheless, nearly 20% of viewers felt she was the best model among all the characters to copy in real life. Only the positive role model of the grandfather received more votes for the best role model from the series to emulate. Sometimes limited time and money cause local counterparts to rush through this step, but as this example illustrates, the cost in terms of reaching project goals can be high.

***Pretesting of entertainment-education materials is essential, but can be complicated.***

It is the policy of all the agencies interviewed to pretest all project pieces. Still, with some entertainment-education products, this step is complicated by the cost of producing a pretest

version, as well as by the length of some films or television programs. Pretesting print materials is easier and is done by all agencies.

PCI offered their plans for developing a soap opera for China as an example of how to handle pretesting of a soap opera. Scripts for four episodes of the series will be written in Chinese and translated into English. These four scripts will be reviewed by PCI and a technical team. The four episodes will then be produced and tested through focus groups throughout China. More feedback will be offered by the technical team, and the final versions of the episodes will be produced and aired. The pretest results of the four episodes will then guide the development of the characters and storylines of the remaining episodes in the series. These episodes, however, will not be pretested.

PSI had a different method to pretest a soap opera. It would not be feasible to pretest every episode of the program, so PSI "had a contest early on in which listeners were invited to write to us with their opinions about characters, situations, and how the characters handle the situations. Prizes were given. So it is not pretesting exactly, but getting an audience reaction." PSI's films generally are not pretested either. "Longer products don't lend themselves to pretesting. If you produce it, show it to someone, then you call that post-testing. It isn't likely that you'd make changes to that production, but it might help to guide future installments."

***Ongoing monitoring of entertainment-education products is helpful in obtaining mid-course feedback.***

Most agencies felt that if formative research and pretesting are done well, it is unlikely that monitoring will reveal major flaws in the entertainment-education product.

PCI's soap opera *Hum Log* received over 400,000 letters from viewers about the program. "The scripts didn't change much as a result of the feedback because research had been done ahead of time; it was the scripts that triggered the feedback." The letters represented testimonials in reaction to the story, so more than anything else, these confirmed that the program was effectively reaching the audience. The PCI representative commented, "If you know your audience, you can tell how they will react to the characters."

AED felt that monitoring had influenced the course of projects in many cases. We build in lots of monitoring. We see this business as spiral, not circular. You need to get closer and closer to your audience." The AED representative described an example that, while not from an entertainment-education project, illustrated well the importance of monitoring in the development of a communication project. In Ecuador, one of the more labor-intensive and expensive activities under AED's PREMI (Plan to Reduce Childhood Disease and Mortality) project involved the First Lady making visits to personally invite school children to get immunized. The visits were publicized and local politicians got involved; there was lots of enthusiasm for this project component. However, monitoring showed that few people were aware of the activity, and that



radio was a much more important (not to mention cost-effective) way to inform the target audience about the immunization program. As a result, the school program was discontinued.

The JHU/PCS representatives offered an example from Tanzania, where radio listening groups were formed to discuss the radio soap opera *Zinduka*. Feedback from these listening groups influenced the future development of the storyline. Regarding the incorporation of mid-course audience feedback, JHU/PCS advocates that "one should do it, but you need a very long-running program to be able to make it work. We try to avoid mid-course corrections through pretesting."

#### **4. Working with celebrities can be an asset to a project, but only under certain circumstances.**

In AED's opinion, celebrity endorsement is only important if the formative research shows that the audience would find a celebrity both attractive and a credible source of information on the issue. The most popular celebrities aren't always the best spokespeople for a cause. In Honduras, AED radio spots on breastfeeding featured one of the stars of the Honduran soccer team; the spots were aired around the time of the World Cup soccer match, so the player was at the height of his popularity. Evaluation revealed that while the target audience, new mothers, loved him, they did not trust him as a source of information on breastfeeding. The spots therefore were not as effective as they otherwise could have been.

JHU/PCS felt that celebrity endorsement is important but not essential. There can be pitfalls. In searching for a singer to perform the songs developed under The Philippines Young People's Project, JHU/PCS had the choice between daughter of President Aquino, the daughter of a well-known actress, and Lea Salonga, an up-and-coming singer. For security reasons, the president declined to let her daughter participate. JHU/PCS decided against the actress' daughter, since her image was not as innocent as was that of Lea Salonga. This was a good choice: Lea's image was consistent with the project's messages, and the songs were hits among the target audience.

In Nigeria, the image of popular musician King Sunny Ade, who has many wives and many children, was not so clearly compatible with the messages of the songs under the JHU/PCS project promoting family planning in that country. Still, the project was able to use him even though he did not have the most consistent image with the project message. He was able to say, "I may be rich, but I have many children and so I know it is expensive to care for and educate them."

JHU/PCS felt that "if the celebrity does a really good job, there's nothing to beat a celebrity. If the celebrity doesn't do a good job, you might as well not use a celebrity. The wrong choice of a celebrity can destroy a project faster than anything. The ideal celebrity is someone

who hasn't yet peaked--you don't want a falling star." JHU/PCS also mentioned that entertainment-education projects take longer to implement than non-entertainment-education projects, and that "you have to move quickly...so that celebrities don't lose steam."

For PSI, use of celebrities was not considered terribly important, although they have used celebrities to good advantage in special situations. In Zaire, PSI featured a world famous musician who was HIV positive to carry AIDS prevention messages. Under the same project, PSI held a contest to develop an album of AIDS prevention songs. The winners were all well-known artists. But PSI didn't go out of the way to find the celebrities--they already existed. Similarly in Bangladesh, PSI used folk musicians in rural areas, commissioning them to create family planning and child care songs. These songs are still being used today through rural vans.

PSI explained that they "don't use celebrities for borrowed interest; we use a celebrity only when a celebrity is appropriate. We use local musicians, as well as recognizable actors (in Bangladesh the pool of skillful actors not that large, so we end up using the same actors who act in other television dramas). But its not like celebrity endorsements. It's not like using Jane Fonda to add some additional dimension to what you're doing. Still, using celebrities may draw some extra attention."

One PSI experience illustrated "the double-edged sword" that you risk with celebrity participation. An AIDS prevention project in Bombay showed first-run films for free for commercial sex workers in neighborhoods where brothels are centralized. During an intermission in the film, discussions on AIDS prevention and condom use took place. The project recruited "the Kevin Costner of India" to help attract a crowd. Then the actor became linked with some sort of scandal, which did not reflect well on the project.

**5. Entertainment-education offers the advantage that at least internationally, airtime often can be obtained for free.**

Not surprisingly, all of the agencies prefer to try to negotiate free airtime for their mass media entertainment-education products. One agency has an explicit policy that they will never pay for airtime. In contrast, some agencies felt that in order to guarantee the best time slot for reaching the target audience, it is necessary to pay. However, one agency pointed out that at least internationally, if an entertainment-education product is of high quality, it should not be necessary to pay for airtime, even during prime-time hours. A well-crafted entertainment-education product should be so appealing that television and radio stations will want to broadcast it in order to draw viewers and listeners.

PCI has a policy of not paying for airtime. They often have to negotiate hard to get the desired time slot for free, but they report that they are usually successful. In fact, before their soap opera *Hum Log*, the Indian government controlled television production and programming.

But *Hum Log* changed all that. Overnight 1,000 new production companies sprung up in India as result of the popularity of the soap opera.

Both PATH and PSI try to get free airtime. PSI explained, "if the governments won't give it, then we have to convince them that they should charge a subsidized rate because of the social nature of the products. In Bangladesh, when we advertise Raja condoms we pay full rates, because although through subsidies we practically give the condoms away, we're still in the business of selling them. With [information, education and communication] media, we usually get a 50% discount as long as we don't mention specific brands."

Interestingly, PSI is currently getting free airtime in Portland, Oregon for their "Project ACTION" mass media components: three 30-minute entertainment-education television programs produced by and for teens about AIDS prevention, and 30-second PSAs. "Local stations have given us free airtime for PSAs even though they mention the brand of condoms sold through the vending machines. That's only because of the initial cooperative and supportive local management of the independent stations. Now, Fox and all the networks are broadcasting the PSAs." It is also noteworthy that Project ACTION has succeeded in getting provocative messages on the air. Generally speaking, most of the agencies interviewed felt that it is far easier to get such messages on the air in other countries than it would be in the United States.

Most of the time JHU/PCS gets either free or heavily discounted airtime. JHU/PCS advocates that with high-quality entertainment-education products, free airtime is easier to obtain. "That's the advantage with entertainment-education: you shouldn't have to pay for airtime. You have to keep such good relations with the media that you don't pay for airtime. You *do* have to pay if you're selling commercials or promoting a product...In some places, the television stations have to pay royalties to play music videos...It's negotiable in every country. A lot depends on how much local production is going on."

AED has both paid for time and obtained free airtime in its international activities. However, in the United States, AED feels that a project must pay for airtime: "Our opinion in the U.S. is that you've got to pay for time unless you find that a particular segment of the audience that happens to watch TV between 2-4 in the morning."

**6. Evaluation of entertainment-education projects may not be able to prove that behavior change has occurred as a result of the intervention**

Each of the agencies interviewed was asked to describe the main evaluation techniques they use to measure the impact of their projects, and to offer their opinions regarding the best

techniques for revealing whether behavior change objectives have been met. Most of the agencies use tracking studies of some kind. Nevertheless there was diversity of opinion regarding whether behavior change could be accurately measured and attributed to a single initiative, and also regarding whether changes in attitude were the most accurate measure of project impact.

PSI uses baseline surveys, periodic (usually annual) measurements, impact evaluation surveys and qualitative post testing to help guide future products. When asked about the effectiveness of these techniques for measuring behavior change, PSI commented that "in Bangladesh, especially in rural areas, we were looking at attitudes because changes in behavior have to be measured over a considerably longer period of time. But we were able to demonstrate that through this highly integrated approach, based on good formative research, we were able to significantly change very negative attitudes toward the concept of contraception and toward individual contraceptive methods."

In practice, PSI's evaluations mostly measure attitudes because they believe that behavior change cannot take place if an attitude change does not occur first. While PSI does not operate under the assumption of any precise ratio to explain the relationship between attitude and behavior change ("we don't know if a 5% change in attitude produces a 1% behavior change"), they did state that: "All we know is that if we are to change a behavioral pattern which has grown up over not just years but literally generations and is culturally handed down, ingrained in the fabric of the culture, we first have to achieve a fairly sizable change of attitudes before we can affect behavior." They felt that the only real measurement of behavior change would be through the baseline and follow up studies over time which track indicators, such as the number of people who report reducing the number of partners, or who report using condoms during their last sexual encounter.

PSI tracks condom sales, but does not regard this as the best measure of project impact; they felt that to attribute a change in condom sales solely to an IEC effort would be extremely difficult. "You're faced with an attribution problem. There are often so many other things going on at the same time: greater visibility of condoms, condoms coming out into the open on top of a cabinet instead of behind a counter, and brand advertising for condoms. These things all stimulate condom sales. So to try to use condom sales as a way to evaluate the IEC program is just not legitimate." The PSI representatives mentioned that when they are involved in a generic condom promotion campaign, a halo effect occurs; there is a spill-over from this promotion which affects the sales of various brands of condoms.

PSI has used an established formula to make assumptions about impact: "In Zaire, we make the statement that the 18.3 million condoms sold in 1991 prevented close to 7,200 HIV infections. This is based on a formula that assumes that a certain number of condoms would prevent an certain number of HIV infections. The formula was developed by Family Health International. It's not universally accepted (WHO doesn't use it) but it's the only such formula around. In family planning, there are a lot of formulas (for example, couple years of protection)."

JHU/PCS uses many evaluation techniques to measure the impact of their entertainment-education projects; these techniques are generally linked to the behavior change model of the hierarchy of effects (see Introduction, p. 7). The PCS representatives mentioned the following techniques in particular:

1. Pre- and post-intervention surveys;
2. Comparison of exposed and non-exposed groups;
3. Tracking of clinic data; and
4. Controlled field experiments.

Regarding controlled field experiments, the JHU/PCS representatives felt that "That's fine to do with an interpersonal communication project or a local project, but it is almost impossible to do with a genuine mass media entertainment-education intervention, because the likelihood that there is going to be a large enough comparable district is very small. The likelihood that there will be no leakage or slippage of information about this exciting thing into the control area is very small." Furthermore, while it may in some circumstances be feasible to conduct a controlled field experiment in a developing country, it would be a far more complicated evaluation strategy for a U.S.-based project.

JHU/PCS believes that behavior change is easy to measure, but it is hard to produce: "You can look at service statistics, you can look at DHS [Demographic Health] surveys. Its attitudinal changes that are hard to measure. You can put a message in your program, like 'Roseann told me to come to the clinic.' You can measure this if tracked correctly." JHU/PCS researchers have looked at the relationship between attitudinal and behavioral change, and report that according to Diffusion Theory, "you can loosely predict behavior based on attitude changes -- there's a calculable curve. But it depends so much on the content of the communication itself."

The JHU/PCS representatives mentioned that sometimes agencies claim responsibility for changes that may not have resulted from their soap operas, campaigns and other programs. Also, they were wary of the number of international agencies which conduct their own in-house evaluations.

JHU/PCS felt that in addition to measuring behavior changes, evaluation can help to establish whether or not a strategy is replicable: "Replicability is important--if you can show that a strategy works repeatedly, that is compelling."

AED reported that they have been fortunate to have enough money from their donors to carry out evaluations of communication projects (although not specifically entertainment-education interventions). Generally AED's evaluations are based on experimental studies: combinations of control and comparison groups, or post-intervention surveys with control groups.



AED believes that it is possible to measure the impact of entertainment-education on behavior, but it is expensive. The AED representative pointed out that commercial advertisers tend to evaluate their products by measuring attitudes and awareness rather than sales. Reiterating the point made by PSI, the AED representative commented that "there's so much more that is involved in influencing sales. And it's less expensive to measure changes in attitudes."

PCI believes that through evaluation of long-term serial dramas, it is possible to measure significant impact. "Nobody else is using long term serial drama. They're doing mini-series and such, but nothing can happen with these short term interventions...Who [else] is able to say that because of what they've done, the total fertility rate of a country is significantly different or the contraceptive prevalence rate of a country is statistically different and there's good evidence it was caused by radio or television?"

PCI offered information about the evaluation planned for its new radio soap opera in Tanzania, *Twende Na Wakati*. The evaluation will be a controlled field experiment in which most of Tanzania is exposed to the soap opera, with the exception of Dodoma, a large central region of the country which will not receive the broadcast because of a special agreement between the Family Planning Program of the Tanzanian Ministry of Health and Radio Tanzania. This experimental design will enable the researchers to isolate the effects of the radio soap opera from other social changes that are occurring at the same time in Tanzania. A series of separate measures will be used to evaluate the effectiveness of the radio soap opera in generating a demand for family planning and reducing the fertility rate, along with increasing the adoption of HIV/AIDS prevention behaviors.

**7. Longer-term sustained efforts should be sought if entertainment-education is to be used most effectively.**

Two of the agencies, JHU/PCS and PCI, emphasized the importance of offering long-term interventions that can be sustained over time. This was viewed as critical if any real impact was to be expected, since audiences must be sufficiently exposed to the proposed behavior change and its benefits in order to develop understanding and positive attitudes toward the change. It takes time to build characters which represent the pro-social values and ideas, as well as to build the audience's identification with those characters. PCI believes a minimum of 120 episodes airing three times a week for one year is ideal.

Nevertheless, most entertainment-education projects tend to be one-time efforts. JHU/PCS commented that entertainment-education productions are not always promoted as much as they need to be: "It's not worth it to spend a lot of money promoting one-shot-deals." This short-term approach seems largely to be due to the high cost of producing high-quality entertainment-education products. However, if planned well, entertainment-education initiatives

can attract funding or services from public, private and commercial sectors in order to support the cost of producing a long-term, sustained effort. For example, PCI's long-running soap operas in India have obtained prime-time slots on government-run television channels, as well as support for production costs from the makers of Maggi 2-Minute Noodles. JHU/PCS' Philippines Young People's Project was partially underwritten by Pepsi Cola and Pizza Hut, among other organizations, for production and promotion costs. Promotion of the project is also crucial to ensure the audience is reached, although promotion budgets are sometimes mistakenly cut when production costs exceed the budget.

**8. Entertainment-education may not be the best way to target pockets of need.**

The JHU/PCS representatives felt that in the US, "you're looking at pockets of need. It's not like an African country where you've got 10% prevalence and you're trying to reach the other 90%. In the U.S., you're aiming at very specific pockets." If that is the case, then whether or not mass media is the best way to reach these specific pockets needs to be questioned. JHU/PCS has been impressed with a Baltimore-based African American acting troupe which targets minority audiences with AIDS awareness messages. JHU/PCS felt that especially in the United States, the idea of developing more local theater (that may or may not be broadcast on local channels) makes a lot of sense for reaching young people. This approach allows a very specific focus, because the objective isn't to aim messages at the great majority of people. A JHU/PCS project in Sierra Leone which held drama contests was offered as an example. High school students wrote and acted out dramas with pro-social messages. Regional drama tournaments were used to select finalists, who then competed nationally for the prize. The winning plays were then videotaped and broadcast on local television. Although labor intensive, this approach is an effective one for reaching specific segments of the population, and it also offers the advantage of a strong youth involvement component.

**9. Linkages with existing media and social agency infrastructures would be essential to the success of a U.S.-based project.**

All the agencies felt that it is essential to work with existing media and social agencies when designing entertainment-education projects. This was emphasized as an important feature of international projects, and it was postulated that this would be especially critical for U.S.-based projects. Project planners should utilize the expertise and resources of existing media infrastructures for production and diffusion purposes. Furthermore, simply producing an attractive entertainment-education product is not an end in itself; it must be developed as a way to link audiences with something more, such as information or services. Therefore linkages with

social service and advocacy groups should be exploited to ensure that the entertainment-education materials are integrated into existing services.

### ***Media Linkages***

UNICEF has used linkages with domestic and international media-related organizations in their entertainment-education projects. For example, in Mexico, UNICEF teamed up with the Children's Television Workshop and Mexico's largest media conglomerate, Televisa, to produce a Spanish-language adaptation of the children's education program *Plaza Sésamo*. In Bangladesh, where UNICEF is producing the animated *Meena* videos for use throughout South Asia, Hanna Barbera is providing technical support. In Latin America, UNICEF has worked with Walt Disney on shorter productions. Utilizing linkages with experts in the entertainment arena makes top-quality production values tangible within the budgets of development communication projects.

In the United States, PCI and JHU/PCS mentioned the Fox network as one to approach for collaboration. Fox has the reputation for taking risks and carving out a niche based on this. JHU/PCS commented: "What would be interesting is if you could do a *Beverly Hills, 90210* with a conscience." Experience shows that this is easier to do early in a show's lifespan; once a show is established, the producers become less interested in taking risks. The disadvantage to intervening at this early stage is that the program may not have yet found its audience. Also, it may be easier to develop this type of a relationship with a cable network, but this is a sound strategy only if the primary target audience watches the cable network in question.

In other countries, especially where there is more limited local production, it may be easier for an international agency to incorporate social messages into existing programs. For example, PCI maintains an office in Brazil which works with locally produced soap operas to get family planning messages on the air. Although evaluation data was not available in time for inclusion in this report, PCI expects the impact to be significant. In the United States, this on-site advocacy approach is being used by organizations like Advocates for Youth, and more of this is encouraged by the agencies interviewed.

JHU/PCS offered the following advice on establishing media linkages to a sponsor of an entertainment-education project: "When you're doing anything like this, you need to play from strengths. Where is support likely to come from? Who is likely to be sympathetic? Go to your most likely source first, like Ted Turner, who controls media channels and is interested in social issues. Start where you know there is a basic sympathy in the purpose."

The AED representative commented that "if I had the choice between working with an entertainer or a 'do-gooder agency,' I'd choose the former," reflecting the attitude shared by the other agencies that the linkages with professional entertainment media are essential to the success of an entertainment-education project, especially in the United States. AED went on to discuss



the importance of linkages with social agencies, however, implying that this comment was not meant to belittle the value of such linkages; rather, that if entertainment media are to be used, they must be professional quality to make this the best choice for reaching the target audience.

### ***Social Agency Linkages***

PATH saw establishing linkages with social agencies as one of the main challenges to creating a successful entertainment-education project in the United States. "For a donor, entertainment-education is highly visible. It's tangible. But the challenge for them is how to link it to another program or to other strategies. You can't produce a product in isolation... Otherwise you have a product, but what else?" PATH urged project planners to develop any entertainment-education materials in coordination with the services the project aims to link the audience with. AED reiterated this point: "Even when [entertainment-education] is impactful, for tough problems, it needs to be a doorway to something. It's a cop-out just to do the doorway and leave the rest for someone else." For example, an entertainment-education television program should include a specific call to action for the audience--such as a toll-free number to call or locations of clinics where more information can be obtained--if behavior change objectives are sought and will be measured.

JHU/PCS was concerned with linkages with advocacy groups to help facilitate the implementation of a project. "I think there may need to be a larger, high-level advocacy group promoting this kind of thing, so that the support for it is stronger. This is what our research in Kenya showed--that various things needed to be done in terms of improving a program for young people, but the project itself was so controversial that there was no way it could be done. So what we really needed was an advocacy group to make it possible to get there." The formation of a high-level national advisory group with respected people involved in it was proposed as a way to address this concern.

### ***Working with Government Agencies***

Most of the agencies interviewed mentioned that working with government-sector media and social service organizations can be cumbersome but is not impossible. Some of the disadvantages mentioned were the "red tape" associated with such agencies, as well as the slowness of working with large bureaucracies. Although often necessary, collaborating with governments in international projects seemed to impede the process of carrying out an entertainment-education project, and it was projected that this would also be the case in the U.S.

**10. Competition on the airways in the United States presents a challenge to domestic entertainment-education, but not necessarily an insurmountable one.**

When asked about the relative importance of competition on the airways internationally as opposed to in the United States, all agencies agreed that it is easier for an entertainment-education project to reach its objectives in developing countries where there is less competition. PATH commented that this "has a lot to do with the success of entertainment-education projects internationally: there's not a lot of competition, whereas here, there's so much. And that's why linkages are so important." Given the media competition in the United States, UNICEF regards one of the biggest challenges to producing a domestic entertainment-education program is standing out from the clutter: you could end up "making snow in Antarctica."

While acknowledging that entertainment-education projects give a donor a concrete product to show for its efforts, AED warned that "data from overseas is misleading if applied to the U.S., since it is harder here to compete with so much entertainment out there...the international audience is media starved...[it is important] to not conclude from research evidence in Third World countries that you could produce anywhere near that kind of impact with anywhere near that kind of audience here."

PSI felt that "the degree of professionalism that PSI and JHU/PCS bring to their productions is head and shoulders above the kind of fare that would occupy 90 percent of the screen most of the time" in developing countries. "In the U.S. the competition is fierce, but if you look at Project ACTION [in Portland], if you find out what your audience does watch and listen to, you can reach them."

# INVENTORY OF PROJECTS

#### **IV. INVENTORY OF INTERNATIONAL ENTERTAINMENT-EDUCATION PROJECTS**

- A. Multiple Media
- B. Television
- C. Radio
- D. Popular Music
- E. Film/Video
- F. Comics/Photonovelas

# A. Multiple Media

## **A. MULTIPLE MEDIA PROJECTS**

The eight projects included in this section of the inventory were selected as examples of campaigns which feature more than one entertainment medium or product utilized simultaneously, as well as an evaluation component. Two of these projects, AIDS Prevention among Out-of-School Youth and The Brazil Street Kids Project, utilize a highly targeted, non-mass media approach to diffusion of the entertainment-education materials. These are included in order to highlight the advantages of this approach in reaching specific segments of the population.

1. The Bangladesh Family Planning Motivational Campaign, 1982-86
2. The Turkish Mass Media Family Planning Campaign, 1987-89
3. Kenya Mass Media for Family Planning, 1987-89
4. The Zaire Mass Media Project, 1988-91
5. The State Information Service/Information, Education & Communication Sub-Project of the Population/Family Planning II Project in Egypt, 1988-93
6. AIDS Prevention among Out-of-School Youth, Thailand, 1989-91
7. The Brazil Street Kids Project, 1990-93
8. *Soul City*, South Africa, 1992-present

## **1. THE BANGLADESH FAMILY PLANNING MOTIVATIONAL CAMPAIGN**

**Campaign  
Objective:**

To:

- actualize existing latent demand for contraception;
- to help create a demand for family planning among couples reaching reproductive age; and,
- motivate those who for one reason or another still resisted the concept of family planning.

**Description:**

The Bangladesh Social Marketing Project, founded by Population Services International (PSI) in 1974, played a major role in the reduction of the country's fertility rate from approximately 7 to 4.9 over the past 20 years. In 1992, anticipating an eventual plateauing of the existing demand for contraceptive services, PSI decided to undertake a generic demand-creation program that would serve to support the activities of all family planning institutions in the country. Formative research lead to the development of key messages about contraceptives targeting religious concerns, spousal communication, fears regarding detrimental health effects and ignorance about contractive options. The campaign identified rural men as the primary target audience; rural women and urban men as secondary target audiences; and opinion leaders and other influentials as the tertiary target audience. An important component of the campaign was a radio soap opera in which the principal character, Laily, was a government family planning worker, a device which enabled the writers to integrate family planing material smoothly into the dramatic fabric. Laily, who served as a positive model of a working woman, helped to upgrade the image of family planning providers. In addition to family planning issues, the radio soap opera expanded to cover oral rehydration and other maternal child health topics.

**Location:**

Bangladesh

**Dates:**

1982-1986

**Project Cost:**

Approximately \$1 million per year for the life of the project



**Agencies Involved:** Population Services International (PSI)  
Government of Bangladesh

**Media Used:**

- ▶ 72 episodes of a radio serial drama, aired twice weekly over 2 ½ years
- ▶ Approximately 20 one-minute dramatic spots shown on television
- ▶ 3 20-minute films about literacy, family planning and oral rehydration therapy, shown in cinemas and on the project's fleet of 8 mobile film vans
- ▶ Approximately 35 radio spots aired 3-5 times/day, 7 days/week

**Evaluation:**

- ▶ Baseline survey
- ▶ Tracking surveys conducted at 12-month intervals among comparable, but independent survey samples of 1,000 respondents, half men, half women, equally distributed among rural and urban areas
- ▶ Secondary analysis of survey data to determine to what extent apparent program effects could be related to the exposure to the messages developed in this program as opposed to other influences or sources of information

**Main**

**Accomplishments:**

***Exposure***

- ▶ Awareness of mass media messages rose significantly over the two-year period from 1983 to 1985, from 39.7% to 51.4%
- ▶ Radio was the predominant source through which respondents were exposed to the messages; it is estimated that family planning messages were reaching 80% of the main target audience (rural men) by 1985, compared with a reach of about 60% in 1983

***Recall***

- ▶ Although recall of specific message content had increased across most response categories in 1985, the most dramatic increase occurred in the mention of specific contraceptive methods, both generic and brand names
- ▶ Spontaneous awareness among rural men of the pill increased from 77.7% in 1983 to 84.1% in 1985
- ▶ Spontaneous awareness among rural men of the condom increased from 52.1% in 1983 to 64.7% in 1985

### ***Behavior Change***

- ▶ In 1985, 17.3% of respondents from the main target audience had sought information from someone about family planning, as compared to 11.3% in 1983
- ▶ Although respondents from the main target audience were more likely to have discussed family planning with a spouse in 1985 than in 1983 (37.5% vs. 33.8%, respectively), these respondents were less likely to have discussed family planning with other relatives (8.1% vs. 17.6%) or with neighbors and friends (20.7 vs. 25.5%)
- ▶ While general attitudes toward the concept of family planning were found to be overwhelmingly positive in all surveys (90% said it was "a good idea"), between 1983-85, the awareness and appreciation of the various benefits of family planning had increased substantially, most notably so in the recognition of the maternal and child health benefits (approximately 15% in 1983, as compared to over 70% in 1985)
- ▶ Future intent to adopt family planning among rural male non-practitioners increased from 42.1% in 1983 to 48% in 1985
- ▶ Current use of modern methods among rural men increased from 14.4% in 1983 to 24.8% in 1985
- ▶ Current use of any methods among rural men increased from 22.3% in 1983 to 30.6% in 1985

### ***Secondary Analysis Results***

- ▶ Secondary analysis of survey data revealed that proven listenership to the program materials was significantly related to awareness of mass media messages on family planning, attitude toward safety of modern contraceptives, discussion of family planning with spouse, friends and neighbors, and to active information-seeking behavior. On the other hand, proven listenership was not significantly associated the observed differences in current use of any contraceptive method

### **Sources:**

Lissance & Schellstede (1993)  
Population Services International (1994)  
Personal communication with Daniel Lissance, Population Services  
International, 10/94

## **2. THE TURKISH MASS MEDIA FAMILY PLANNING CAMPAIGN**

<b>Campaign Objective:</b>	To promote the concept of family planning, the use of modern contraceptive methods, and the utilization of family planning facilities.
<b>Description:</b>	<p>An estimated 240,000 Turkish women began using or switched to modern methods of contraception after an intense multi-media campaign in late 1988. Turkish audiences were exposed to more than 5 hours of family planning programming on television. Each of the feature programs reached at least 20 million people, or 55% of adult TV viewers, including an estimated 6 million married women of reproductive age--over 80% of the intended audience.</p> <p>Formative research guided the development of the campaign's ten main themes which related to the benefits of smaller families and the options available to couples who want to space their pregnancies. Messages communicating these themes were phased in over the course of the campaign. A powerful, emotional 3-part television drama was broadcast to introduce the campaign to the general audience. The middle phase of the campaign consisted of a 50-minute television feature drama, 8 short radio dramas, 5 short educational television spots, and 5 short humorous television spots. In the final phase of the campaign, the Communication Director of the Turkish Family Health and Planning Foundation appeared on television to officially close the campaign, to thank the organizations that contributed to the campaign, and to thank the audience for its support.</p> <p>In addition to the various media used to target the primary audience, the campaign enlisted the support of both political leaders and the mass media. Turkish Radio and Television donated airtime, and press coverage provided free publicity for the campaign.</p>
<b>Location:</b>	Turkey
<b>Dates:</b>	Project: 1987-1989; Campaign: October-December, 1988

- Project Cost:** \$231,637      Note: The campaign also received approximately \$2.1 million in free airtime and publication advertising space.
- Agencies Involved:**
- ▶ Turkish Family Health and Planning Foundation
  - ▶ Ministry of Health and Social Assistance
  - ▶ The Johns Hopkins University/Population Communication Services
  - ▶ Turkish Radio and Television
  - ▶ Zet Market Research Services
- Media Used:**
- ▶ *Sparrows Don't Migrate*, a three-part television drama
  - ▶ *But Mother*, a 42- minute television drama
  - ▶ *A Child Is Crying*, a 26-minute documentary aimed at opinion-leaders and decision-makers
  - ▶ 10 television spots (5 serious and 5 humorous), broadcast 2-3 times/day for 3 months, usually during prime-time
  - ▶ *Kever's Trail*, a 50-minute radio drama
  - ▶ 8 radio spots in short-story format
  - ▶ 1 calendar with family planning messages, 5,000 copies
  - ▶ 2 posters, 10,000 copies of each
  - ▶ 1 informational brochure, 200,000 copies
  - ▶ 30-minute educational video shown at health facilities and in family planning training courses.
- Evaluation:**
- ▶ Pre- and post-campaign surveys, with sample sizes of 2,147 and 2,145, respectively
  - ▶ 6 post-campaign focus group discussions
  - ▶ 3 "day-after" surveys conducted among married women of reproductive age, sample sizes 366,297 and 119 respectively
  - ▶ Analysis of clinic records
  - ▶ Cost-effectiveness assessment
- Main Accomplishments:**
- Exposure*
- ▶ 80% of married women of reproductive age were exposed to the national campaign through broadcast or print media

### ***Recall***

- ▶ The proportion of married women who had heard of family planning increased from 69% to 86%
- ▶ The dramatic series was recalled by 61% of the women interviewed in a follow-up survey, and 59% recalled the humorous television spots
- ▶ The educational spots were recalled by 47% of women surveyed; 45% recalled the drama *But Mother*
- ▶ Only 24% surveyed recalled the television documentary
- ▶ The proportion of married women who understood the concept of family planning correctly increased from 55% to 71%

### ***Behavior Change***

- ▶ 63% of married women said they had talked to their husbands about family planning as a result of the campaign
- ▶ 10% of married women said they had visited a health or family planning clinic for family planning information as a result of the campaign, and an additional 20% said they intended to in the future
- ▶ Between pre- and post-campaign surveys, modern contraceptive use increased by 4.2%, from 38.6% to 42.8%
- ▶ Between pre- and post-campaign surveys, IUD use increased from 16% to 22%, while condom and pill use declined by 2% and 3% respectively
- ▶ Use of the withdrawal method declined by 3%
- ▶ Modern contraceptive use among women with 6-16 years of education increased from 50% to 55%

### **Sources:**

Church, C.A. and Geller, J. (1989).  
Kincaid, D. L., et. al. (1993).  
Yaser, Y. (1989).

### 3. KENYA MASS MEDIA FOR FAMILY PLANNING

**Program Objective:** To promote family planning.

**Description:** Inspired by the success of India's *Hum Log* television series and other international enter-educate soap operas, Kenya developed its first family planning television and radio series', *Tushuariane* ('Let's Discuss') and *Ushikwapo Shikimana* ('When Given Advice, Take It'), respectively. Both serials are broadcast in Swahili. Radio and television producers were trained by Miguel Sabido and Televisa, as a result of coordination by Population Communications International.

*Tushuariane* quickly became the most popular program on Kenyan television. The story linked land shortage issues with family size. Two brothers, one with one son and one with nine, inherit their father's land. Dividing the land in two, the brother with nine sons has only small parcels of land to give to his children. Despite *Tushuariane*'s popularity, the program was removed from the air after just 60 episodes for political reasons having nothing to do with the content of the series. The program is to be re-broadcast in late 1994, and may resume production in the near future.

Radio proved to be a more effective medium in Kenya for promoting family planning. The serial was permitted to remain on the airways for over two years. Analysis of radio listenership showed that each broadcast of *Ushikwapo Shikimana* reached on average between 40 and 50% of the Kenyan population. The central theme of the radio program dealt with family harmony and the experience of two families, one with four wives and many children, the other with one wife and fewer children. The smaller family is better able to ensure opportunity for the children than the larger one. Anecdotal evidence suggests that this simultaneously emotional and rational appeal was especially effective in reaching men and conveying to them the benefits of family planning.

**Location:** Kenya

**Dates:** 1987-1989

**Project Cost:** The approximate per episode costs for *Tushuariane* and *Ushikwapo Shikimana* were \$3,000 and \$500, respectively

<b>Agencies Involved:</b>	Population Communications International
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 60 episodes of <i>Tushuariane</i>, the 30-minute television program</li><li>▶ 214 episodes of <i>Ushikwapo Shikimana</i>, the radio serial; each episode was broadcast twice</li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ Mid-point study of <i>Ushikwapo Shikimana</i> consisting of a survey with 761 respondents</li><li>▶ Qualitative summative study of <i>Ushikwapo Shikimana</i>, consisting of 168 interviews with women (both staff and clients) at rural health centers</li><li>▶ Mail survey with a sample of 105 radio owners; purpose of the mail survey was to supplement the information from the summative study</li><li>▶ Because <i>Tushuariane</i> was pulled off the air prematurely, no evaluation was conducted</li></ul>
<b>Main Accomplishments:</b>	<p><b><i>Exposure</i></b></p> <ul style="list-style-type: none"><li>▶ Each broadcast of <i>Ushikwapo Shikimana</i> reached on average between 40 and 50% of the Kenyan population</li><li>▶ 63% of respondents to the summative survey had listened to <i>Ushikwapo Shikimana</i></li><li>▶ Half of the summative survey respondents said they listened to the program with at least one other person</li><li>▶ 84% of respondents to the mail survey had listened to <i>Ushikwapo Shikimana</i></li></ul> <p><b><i>Recall</i></b></p> <ul style="list-style-type: none"><li>▶ The mid-point study of the radio serial found that over 75% of the program's listenership had accepted the concept of smaller families</li><li>▶ Over 45% of the mid-point survey respondents said they learned about family planning through Voice of Kenya programs like <i>Ushikwapo Shikimana</i></li><li>▶ According to the summative survey, almost half of those who listened felt the programs were beneficial to parents, and over 40% felt the programs were beneficial to young girls and young men</li></ul>



***Behavior Change***

- The summative study of *Ushikwapo Shikimana* revealed that many women cited the influence of the radio program as the reason that their husbands finally permitted them to seek family planning services
- 72% of mail survey respondents felt that<sup>9</sup> *Ushikwapo Shikimana* helped listeners to adopt family planning
- An analysis comparing the 1984 and 1989 Kenyan Demographic Health Surveys revealed that the decline in desired family size from 6.3 children to 4.8 children and the 58% increase in contraceptive usage are due in substantial part to mass media family planning messages such as those contained in the television and radio serials

**Sources:**

Brown, Singhal & Rogers (1989)  
Kazungu (1990)  
Ochilo & Odallo (n.d.)  
Ryerson (1994)  
Singhal & Rogers (1989b)  
Singhal, Rogers & Brown (1993)  
Personal communication with David Poindexter and William Ryerson,  
Population Communications International, 10/94  
Westoff & Rodriguez (1993)

#### **4. THE ZAIRE MASS MEDIA PROJECT**

<b>Campaign Objective:</b>	To motivate safer sexual practices among youth between ages 12 and 19, and prospective parents ages 20-30, by influencing social norms through the mass media.
<b>Description:</b>	Population Services International (PSI) launched its first AIDS prevention social marketing program in Zaire in late 1987. At that time 300,000 condoms were being used a year in that country; by 1991, PSI was marketing over 18 million <i>Prudence</i> condoms annually. PSI combined this marketing effort with a highly successful generic mass media campaign targeting primarily young people and using television, radio, song, print, school books, posters, and special events. By the end of 1990, Zaire's 13 million urban residents were receiving an average of 10 minutes a day of televised AIDS messages. An independent evaluation of this program concluded that in 1991, PSI averted 7,200 cases of HIV in Zaire.
<b>Location:</b>	Zaire
<b>Dates:</b>	1988-1991
<b>Project Cost:</b>	\$3 million
<b>Agencies Involved:</b>	Population Services International (PSI) Zaire National AIDS Program
<b>Media Used:</b>	<p>Main Campaign (Urban)</p> <ul style="list-style-type: none"><li>▶ 5 television spots, translated into Zaire's 5 national languages, regarding myths about HIV transmission, aired an average of once daily over nine months</li><li>▶ Second series of 4 television spots, translated into 3 languages, regarding the realities of AIDS</li><li>▶ 9 radio spots based on the television spots, aired an average of once daily over nine months</li><li>▶ 8 popular songs, most guaranteed daily airtime on national and regional radio stations</li></ul>

- ▶ World AIDS Day Concert, 12/1/90, broadcast nationally
- ▶ 5 music videos broadcast on television on a rotating schedule
- ▶ 1 cassette tape of the AIDS songs distributed nationally to organizations active in AIDS prevention for use in community campaigns
- ▶ 4-part drama mini-series for radio and television, broadcast during prime-time twice in its entirety in 12 months
- ▶ Standard student notebooks prefaced with 5 pages of "AIDS myths and realities," distributed through school and commercial stationery outlets
- ▶ 3 1991 calendars, each featuring comics

#### **Regional Campaign (Rural)**

The following radio products were developed and broadcast by regional radio stations in over 13 local languages:

- ▶ 28 feature programs about AIDS
- ▶ 22 spots relaying AIDS messages
- ▶ 8 radio dramas about AIDS and safer sexual behavior
- ▶ 2 songs about AIDS
- ▶ 5 AIDS-knowledge radio contests

#### **Evaluation:**

- ▶ Longitudinal Program Impact Study, consisting of periodic, regional KAP studies, representational sample size of target audience of 1,500
- ▶ Post-test surveys following broadcast of the mass media project components

#### **Main Accomplishments:**

##### ***Exposure***

- ▶ Two-thirds of a representative sample of the intended audience had seen the initial series of television spots one month after broadcasting began
- ▶ Six months after the release of the initial song, 65% of a representative sample of the population had heard the song
- ▶ More than 2/3 of the intended audience watched each of the 4 television drama episodes

### ***Recall***

#### **Main Campaign (Urban)**

- ▶ Of viewers who recalled seeing the initial series of television spots, more than 3/4 retained at least one of the two key messages
- ▶ 9 out of 10 listeners who had heard the AIDS songs could sing a verse or two
- ▶ Two-thirds of viewers from the intended audience who watched each of the four television drama episodes could recount the plot of the episodes, and more than 2/3 retained the essential messages of the drama
- ▶ The number of people who think "You can avoid getting infected with the AIDS virus simply by avoiding sexual contact with people who look sick" decreased by 14 percentage points (from 56 to 42 percent)
- ▶ The number of people naming condoms as their first mode of AIDS prevention increased from 5 to 13%
- ▶ The number of people who had ever heard on condoms increased by 11%

#### **Regional Campaign (Rural)**

- ▶ The evaluation showed an 18% difference in the level of knowledge regarding AIDS transmission between the target region and the control region, compared to a 2% difference in level of knowledge between two targeted regions.
- ▶ While only 15.7% of control region respondents could name the means of AIDS prevention, 38.5 of those in the region exposed to the radio campaign could name abstinence, mutual monogamy and condom use as the most effective means of AIDS prevention.

### ***Behavior Change***

- ▶ When asked, "How have you changed your behavior in the face of AIDS?", 16% more people spontaneously responded "by becoming mutually faithful" in the second study than in the first (increase from 28.9 to 45.7%)
- ▶ When asked, "Have your friends changed their behavior in the face of AIDS?", 19% more of the respondents indicated that their friends had adopted abstinence than did in the first study

- ▶ When asked how they had changed their behavior in the face of AIDS, five times the number of people responded, "By using condoms" (increase from 3.6 to 18.8%)

**Regional Campaign (Rural)**

- ▶ Those in the target region were more likely to accept condoms for AIDS prevention than those in the control region.

**Sources:**

Convisser (1992)

Population Services International (1994)

Personal communication with Daniel Lissance, Population Services International, 10/94

## **5. THE STATE INFORMATION SERVICE/INFORMATION, EDUCATION AND COMMUNICATION SUB-PROJECT OF THE POPULATION/FAMILY PLANNING II PROJECT IN EGYPT**

**Program  
Objective:**

To:

- increase the acceptability of family planning, with special emphasis on religious acceptability;
- increase spousal communication on family planning;
- reduce gender preference;
- reduce practice of early marriage;
- promote male responsibility;
- dispel rumors and misinformation regarding contraceptives; and,
- provide precise information regarding contraceptives.

**Description:**

This multi-media project, which targeted rural married women, aged 25-39, took advantage of the unique opportunity that television promotion offers in Egypt. The major role played by the mass media in Egypt is almost unprecedented among family planning programs worldwide. Several factors account for the success of television in spreading the family planning message, including full political and religious support and a willingness to try innovative programming.

The State Information Service/Information, Education and Communication Center (SIS/IEC Center) marshalled the talents of the country's leading producers and screen celebrities and designed programs to both entertain and to educate. They developed Egyptian music videos, innovative television contests, television soap operas, and informational spots, both dramatic and humorous.

One of the programs, a 17-episode prime-time serial titled, *And the Nile Flows On*, met with immediate critical success. It told the story of a young village bride, endangered by early pregnancy and caught in a web of social forces offset by a progressive sheikh and woman doctor. The drama tackled a cluster of family planning and related social issues. Among them were the issues of the religious acceptability of family planning, the preference of sons over daughters, the risk of closely-spaced births and misconceptions regarding family planning.

Since February, 1993, an innovative new component to the project has been added. A contest for prospective brides is held in which the winner has her wedding videotaped and broadcast nationally during the 30-minute program *Women's Magazine*. On the air since 1961, *Women's Magazine* is broadcast from 11:30-12:00 every Friday morning, and is watched by 65% of TV audiences at that time. The couple appearing in the "Wedding of the Month" segment receives a prize of approximately US\$150 if they can correctly answer all the family planning questions posed by the program's host.

- Location:** Egypt
- Dates:** 1988-93
- Project Cost:** Not available
- Agencies Involved:** State Information Service/Information, Education and Communication Center (SIS/IEC Center)  
The Johns Hopkins University/Population Communication Services  
The Academy for Educational Development  
Egyptian State Television
- Media Used:**
- ▶ 17 50-minute episodes of *And the Nile Flows On*, broadcast for free during prime time in November and December 1992
  - ▶ Monthly broadcast of "Wedding of the Month" contest winners during the 30-minute program, *Women's Magazine*
  - ▶ 41 television spots, aired on average 4 times daily
  - ▶ An average of 21 television program inserts per quarter on the main channel, plus repeats on regional channels
  - ▶ 2 Egyptian music videos, "Good News" and "We Dream of What"
  - ▶ 8 short video dramas used as discussion triggers in community meetings
  - ▶ 26 radio soap opera series of approximately 30 episodes each
  - ▶ 42 radio plays and dramas, 60-90 minutes each
  - ▶ Over 114 radio program inserts



**Evaluation:**

- ▶ Baseline survey with 2,000 respondents
- ▶ Post-test survey with 600 respondents
- ▶ Comparison of 1988 and 1992 Egyptian Demographic Health Surveys (EDHS)

**Main**

**Accomplishments:**

***Exposure***

- ▶ About 2/3 of the public viewed the drama *And the Nile Flows On*

***Recall***

- ▶ 90% of viewers found the issues presented in the serial easy to understand
- ▶ 62% identified family planning as the central theme
- ▶ 86.5% of viewers believed that "a woman who uses contraceptives is 'good,'" as compared to only 61.9% of non-viewers
- ▶ The 1992 Egyptian Demographic Health Survey (EDHS) showed that 70.3% of women identified television as their first source of information regarding family planning
- ▶ Long after the airing of the television spots which accompanied the drama, 34% of EDHS respondents recalled them without prompting, reporting them to be the most helpful television advertisements they had seen on family planning

***Behavior Change***

- ▶ Half of those who had viewed the serial reported that they had discussed it with others; 27% spoke to friends or neighbors, while 20% discussed it with their spouses
- ▶ 57% of viewers said they intended to visit a clinic, as compared to 37% of non-viewers
- ▶ Between 1988 and 1992, millions of men and women in Egypt sought information and obtained family planning services, raising the contraceptive prevalence from 37.8% to 47.1%.

**Sources:**

El-Bakly (1994)  
El-Bakly & Hess (1994)  
Nana (1994)  
Underwood, et.al. (1994)

## **6. AIDS PREVENTION AMONG OUT-OF-SCHOOL ADOLESCENTS**

**Campaign Objective:** To expand delivery of AIDS education messages to out-of-school youth.

**Description:** School drop-outs in Bangkok have very limited exposure to AIDS information at a time they need it most--as they come of age to become sexually active and are exposed to drugs. To address this, this project aimed to create AIDS knowledge and awareness among out-of-school adolescents and to establish adolescent networks that would sustain AIDS information dissemination among their peers. The project was a collaboration between The Urban Development Foundation (UDF), a nongovernmental organization working in nine slum areas in Bangkok, and the Program for Appropriate Technology in Health (PATH).

Under this project, the 16mm film, *Silent Danger*, the photonovela *Only Once*, and the video *Sinking Love Boat* were produced. *Silent Danger* portrays the story of an adventurous young motorcycle taxi driver in a slum area who experiments with prostitutes and drugs because of peer pressure. Many of the hero's friends become infected with AIDS. However, the hero manages to avoid becoming infected by changing his high-risk behaviors. *Only Once* uses still photographs from *Silent Danger* to tell the same AIDS prevention story in a short comic book format. *Sinking Love Boat*, which aims to create positive attitudes toward condoms, tells the story of a young fisherman who believed that condoms are only necessary for use with commercial sex workers. The fisherman contracts HIV from his girlfriend, who had been infected by a previous boyfriend.

These entertainment-education materials were used by peer leaders who were recruited through musical presentations and exhibitions in each of the nine communities. A total of 20 peer leaders were trained to organize regular AIDS prevention activities, such as monthly film/video shows, small-group AIDS discussions during music classes, distribution of AIDS education handouts, and one-on-one AIDS education to their friends. Fifty-four youths eventually participated, and each went on to organize AIDS awareness activities in their respective communities.

This project was a sub-project to PATH's project, "AIDS Prevention in Low-Income Areas," which included additional components targeting IV drug users; their sex partners; brothel-based commercial sex workers; women in slum communities; and factory-based young adults. The entertainment-education materials described were used in most of these components.

<b>Location:</b>	Thailand
<b>Dates:</b>	1989-1991
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Program for Appropriate Technology in Health (PATH) The Urban Development Foundation (UDF) Thamassat University
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ <i>Silent Danger</i>, originally a 16mm film which was later converted into video</li><li>▶ <i>Sinking Love Boat</i>, a 30-minute video</li><li>▶ <i>Only Once</i>, a 40-page photonovella</li><li>▶ Pamphlet for adolescents titled, "Not Top Secret"</li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ 114 baseline and 126 post-project self-administered questionnaires completed by out-of-school adolescents from each of the nine slum areas</li></ul>
<b>Main Accomplishments:</b>	<p><i>Exposure</i></p> <ul style="list-style-type: none"><li>▶ Over 60% knew about UDF's peer education program, and 63% knew UDF peer leaders</li><li>▶ 52% of respondents in the post-project survey reported having attended AIDS activities in the communities where they lived</li><li>▶ 54% of respondents had received the pamphlet, "Not Top Secret," and 85% of those had read it</li><li>▶ Almost 60% of the respondents had seen some of the AIDS videos shown by project officers or peer leaders; among the videos shown, <i>Silent Danger</i> was liked the most by viewers</li></ul>

### ***Recall***

- ▶ Knowledge about AIDS increased significantly after the project. Although baseline respondents were already aware of basic modes of HIV transmission, knowledge of specific issues such as: the vulnerability of young people; the "window period" during which HIV is not detected through tests; and that people with HIV can live a "normal" life, increased in the post-project survey
- ▶ Respondents who had more exposure to the intervention had significantly higher knowledge scores
- ▶ When comparing the knowledge scores between those who had experienced sex and those who had not experienced sex, it was found that the latter group had higher increases in knowledge scores over the former, despite having comparable baseline scores
- ▶ Over 70% of post-project respondents agreed that condoms are necessary for young people who have an active lifestyle, as opposed to 60% in the pre-project survey

### ***Behavior Change***

- ▶ The percentage of respondents intending to use condoms was significantly higher for those who had a high level of contact with the intervention
- ▶ Knowledge of HIV did not have a significant correlation with condom use, even though those with experience using condoms had slightly higher knowledge increases than those who were sexually active but had not prior experience using condoms
- ▶ There was a significant increase of reported condom use among male respondents in the post-test survey, even though the percentage of respondents who reported visiting commercial sex workers during the previous month did not decrease
- ▶ Over 60% of post-project survey respondents had ever received free condoms, as compared to 20% of baseline respondents
- ▶ 25% of post-project survey respondents had ever purchased condoms, as compared to 18% of baseline respondents
- ▶ 40% of post-project survey respondents thought they would always keep condoms in their pockets, while only 13% thought so in the baseline survey

**Sources:** Program for Appropriate Technology in Health (1992)

## **7. THE BRAZIL STREET KIDS PROJECT**

**Campaign  
Objective:**

To reach street youth in Belo Horizonte in order to: 1) educate them about sexuality; 2) reinforce correct knowledge about HIV transmission and correct misinformation; and 3) develop HIV prevention skills.

**Description:**

This innovative project carried out in Brazil's third largest city, Belo Horizonte, targeted an extremely hard-to-reach group through an enter-educate approach. Medical and psychosocial assessments, coupled with the project's formative research revealed that survival was the foremost concern of the target audience, children between the ages of 8 and 15 who live principally on the street. The youth valued their health only to the extent that it enabled them to survive on the streets. For this reason, the video, comic and other project products featured the theme, "Street-smart youth can stay strong without AIDS."

The main project materials, an entertaining video and comic both titled *Vida de Rua* ('Street Life'), tell the story of a gang of street youth who are sexually active and interact with people who use IV drugs. The portrayal of different behavioral models and the corresponding positive and negative outcomes stimulates youth to reflect on their behavior and its possible consequences.

To maximize support for the intervention, the project team mobilized a city-wide coalition of youth service agencies, state and local health officials, and influential community members. A cadre of indigenous educators was formed to act as outreach workers in risk behavior and reduction. An educator's manual was developed for these outreach educators to provide them with basic information about HIV transmission and prevention, STDs, sex education and interpersonal communication. Street youth were exposed to the *Vida de Rua* video and comics through outreach activities coordinated by the organizations participating in the project.

Project activities were prematurely suspended in June 1992 due to budget cuts and a strike at several of the public sector institutions.

**Location:**

Brazil

- Dates:** 1989-1992
- Project Cost:** Not available
- Agencies Involved:** The Johns Hopkins University School of Public Health  
The Johns Hopkins University Center for Communication Programs  
Federal University of Minas Gerais
- Media Used:**
- ▶ *Vida de Rua*, a 29-minute video
  - ▶ *Vida de Rua* comic book
  - ▶ Educator's manual
- Evaluation:**
- ▶ Observation of outreach workers interacting with street youth
  - ▶ Tracking of attendance and content of monthly meetings for outreach workers
  - ▶ Cross-sectional street surveys to assess HIV knowledge, attitudes and behavior, with a random sample of 400 youth, conducted in early 1992 and again in late 1992
  - ▶ Repeat assessments of youth enrolled in a longitudinal cohort study (results not available)
- Main Accomplishments:**
- Exposure*
- ▶ Close to 900 youths participated in 125 sessions conducted in multiple institutions and street settings
  - ▶ Over 68% of the youth were exposed to repeated sessions and activities
  - ▶ 1,500 condoms were distributed
- Recall*
- ▶ Cross-sectional surveys revealed increased levels of correct HIV transmission knowledge and decreased levels of misconceptions
  - ▶ The percentage of those who knew that a person could look strong yet still have AIDS improved by 14% (from 50% to 57%)
  - ▶ Youth aware that HIV can be transmitted from mother to child increased by 9% (from 78% to 84%)
  - ▶ Youth who knew that condoms offer protection from HIV transmission improved by 18% (from 66% to 77%)

- ▶ Youth who felt that hugging could transmit HIV decreased by 6% (from 68% to 63%)
- ▶ Youth who felt that sharing food from the same container could transmit HIV decreased by 9% (from 58% to 51%)

Survey respondents who had been exposed to the video showed greater changes in awareness levels:

- ▶ The percentage of those who knew that a person could look strong yet still have AIDS improved by 24% (from 57% to 76%)
- ▶ Youth who knew that HIV can be transmitted by sharing syringes improved by 20% (from 77% to 97%)
- ▶ Youth who felt that hugging could transmit HIV decreased by 30% (from 91% to 64%)
- ▶ Youth who felt that sharing food from the same container could transmit HIV decreased by 29% (from 79% to 57%)

**Sources:**

Payne Merritt & Rafaelli (1993)  
Personal communication with Alice Payne Merritt, Johns Hopkins  
University Center for Communication Programs, 11/94



## **8. SOUL CITY**

<b>Campaign Objective:</b>	To promote health education and development messages, while entertaining.
<b>Description:</b>	<p>Currently under development, the Soul City project aims to present a realistic portrayal of a community hospital in South Africa and the low-income black community it serves. A three-month pilot will be developed and promoted as popular entertainment. Marketed in this way, sponsors drawn by the program's popularity will help ensure that the rest of the series is self-financing.</p> <p>The approximate balance between educational and entertaining content will be 20% and 80% respectively; story lines will include health messages, but will also feature humor, love and anger. The initial television and radio episodes explore 8 maternal and child health issues, as well as community mobilization, positive family values, education, health care, etc. As the series becomes popular, more controversial and sensitive issues such as AIDS/HIV, family planning and domestic violence will be addressed. The project also hopes to actively involve people who come from the communities on which the show is based. This may require a sort of affirmative action initiative to train and recruit black scriptwriters, directors and producers.</p>
<b>Location:</b>	South Africa
<b>Dates:</b>	1992-present
<b>Project Cost:</b>	Pilot phase: \$1.5 million
<b>Agencies Involved:</b>	UNICEF South African Broadcasting Corporation
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 13 television episodes</li><li>▶ 60 radio episodes</li><li>▶ 775,000 copies of an accompanying booklet</li></ul>
<b>Sources:</b>	Japhet, G. (1994)

## B. Television

## **B. TELEVISION**

### **Soap Operas/Dramas**

Items in the television soap opera/drama category include programs produced between 1975 and the present. A total of 22 pro-social television soap operas and dramas were considered. The 7 programs detailed in this section of the inventory were selected because they either: 1) were significant in terms of the evolution of the genre; or 2) feature an evaluation component which illustrates the impact of the program.

1. *Ven Conmigo* ('Come with Me'), Mexico, 1975-76
2. *Acompañame* ('Come Along with Me'), Mexico, 1977-78
3. *Hum Log* ('We People'), India, 1984-85
4. *Ke Wang* ('Aspirations'), China, 1990-91
5. *Aahat* ('An Approaching Sound'), Pakistan, 1991-92
6. *Humraahi* ('Come Along with Me'), India, 1986-1992
7. *Nijaat* ('Deliverance'), Pakistan, 1993

### **Variety Programs**

The items in the variety category include programs which feature a combination of formats, such as comedy, drama and discussion. Seven programs were considered. Insufficient description and evaluation data were available for four of the variety programs considered. The remaining three are presented in this section of the inventory.

8. *In a Lighter Mood*, Nigeria, 1986
9. *Al Manaahil* ('The Sources'), Jordan, 1986
10. *Mulero & Koko Close*, Nigeria 1987

## **Soap Operas/Dramas**

### **1. *VEN CONMIGO* (‘Come with Me’)**

**Program Objective:** To promote adult literacy.

**Description:** One of the first television producers to use the soap opera--or *telenovela*--format for pro-social messages was Miguel Sabido of Mexico's largest commercial television network, Televisa. Inspired by the Peruvian serial *Simplemente María*, as well as his own successes with four Mexican soap operas with historical themes (including *La Tormenta*, *Los Caudillos* and *La Constitución*), Sabido developed a new methodology for commercial soap operas with social purposes in the early 1970s (see introduction). Together with his sister Irene, Sabido went on to produce six major soap operas in Mexico which applied this methodology.

The first of the serials which used the new methodology was *Ven Conmigo* ('Come with Me'). Reaching viewers for 30 minutes, five times each week, *Ven Conmigo* told the melodramatic story of characters which included both "good" and "bad" role models, thus offering the opportunity for the program to promote "socially desirable" behaviors and dissuade "socially undesirable" behaviors. A unique feature of *Ven Conmigo* was that it specifically promoted enrollment in adult literacy classes established by the National Adult Education Plans. *Ven Conmigo* achieved higher audience ratings than the other non-prosocial *telenovelas* on Televisa and is said to have increased enrollment in literacy classes by 63%, to over 800,000 students.

**Location:** Mexico

**Dates:** 1975-1976

**Project Cost:** Not available

**Agencies Involved:** Televisa

**Media Used:** ▶ 280 30-minute episodes of the serial, aired 5 times per week

**Evaluation**

- ▶ Survey of 600 adults living in Mexico City
- ▶ Tracking of Ministry of Education registration records
- ▶ Tracking of television ratings for the soap opera

**Main**

**Accomplishments:**

*Exposure*

- ▶ On average, the monthly rating of *Ven Conmigo* was 32.7%
- ▶ Each episode was viewed by an average of 3.9 million people in the Mexico City area alone

*Behavior Change*

- ▶ According to the Mexican Ministry of Education, 839,943 people enrolled in adult education classes during the period in which *Ven Conmigo* was being broadcast (December 1975-November 1976) as a result of the program, a nine-fold increase of the number of registrants during the previous year

**Sources:**

Brown, Singhal & Rogers (1989)  
Church & Geller (1989)  
Institute for Communication Research (1981)  
Rogers & Antoly (1985)  
Sabido & Sabido (1990)  
Singhal & Rogers (1989b)  
Singhal, Rogers, & Brown (1993)

## **2. ACOMPAÑAME** (‘Come Along with Me’)

**Program Objective:** To promote family planning.

**Description:** *Acompañame* (‘Come Along with Me’) was the Sabido’s second major pro-social *telenovela*. This time, the program promoted family planning as a means to achieve family harmony. *Acompañame* achieved high audience ratings and, among other effects, may have convinced hundreds of thousands of Mexicans to visit government family planning health clinics for services. According to the Coordination Office of the National Family Planning Program, over 500,000 Mexicans visited family planning clinics and adopted contraceptives during the year the *Acompañame* was on the air. This represented an increase in new family planning adopters of 33% over the previous year. Although research into the impact of the program carried out by the Televisa’s Institute for Communications Research attributed this increase to the impact of the program, Televisa acknowledged that secular trends also played a role. In fact, as part of the evaluation of the program, a study of 319 people did not find a significant difference in contraceptive use between those who watched the show and those who did not, although the study had some flaws.

**Location:** Mexico

**Dates:** 1977-78

**Project Cost:** Not available

**Agencies Involved:** Televisa  
Mexican Institute for Communications Research (Evaluation)

**Media Used:** ▶ 180 30-minute episodes of the daily serial

**Evaluation:** ▶ Pre- and post- broadcast panel study intended to have a random sample of 800; in fact, only 319 comparable interviews were conducted  
▶ Analysis of clinic data

**Main**

**Accomplishments:**

***Exposure***

- Audience ratings of 29% in the Mexico City area were achieved

***Behavior Change***

- There was no significant change in self-reported contraceptive use among either the exposed or non-exposed respondents
- Over 500,00 new contraceptive adopters were said to be motivated by the program

**Sources:**

Brown, Singhal & Rogers (1989)  
Church & Geller (1989)  
Institute for Communication Research (1981)  
Rogers & Antoly (1985)  
Ryerson (1994)  
Sabido & Sabido (1990)  
Singhal & Rogers (1989b)

### **3. HUM LOG** (‘We People’)

**Program Objective:** To promote development themes such as equal status for women, family harmony, and smaller family size norms.

**Description:** Recognizing the value of the Mexican *telenovela* experience for other regions of the developing world, Population Communications International coordinated the introduction of the Sabido methodology to India. The result was India's first long-running pro-social serial, *Hum Log* (‘We People’). *Hum Log*, which featured educational messages about family life and family planning, was enormously popular with its audience. Attracting ratings of over 90% at its peak, this serial broadcast in Hindi set a record for television ratings in India. Audience members strongly identified with the soap opera characters. Epilogues were used at the end of each program which related the content of the program to viewer's daily lives. The epilogues were delivered by a famous Hindi actor, Ashok Kumar, and ended with an address to which letters regarding the program could be directed.

While Hum Log was intended to be a strongly pro-social serial and did achieve enormous popularity, it did not follow the Sabido methodology closely. Key omissions in applying the methodology included a lack of formative research as well as no development of interinstitutional coordination among media, public health agencies, voluntary groups and other organizations. The initial programs used a "hard sell" approach to communicating the family planning messages, which was also inconsistent with the Sabido methodology.

Nevertheless, Hum Log was a revolutionary program in many ways. It was the first commercially sponsored program on Indian television. It inspired more letters from viewers (about 400,000 in all) than any other program in television history. The popularity of the series, coupled with the increased sales of Maggi 2-minute noodles, the program's sponsor, convinced other advertisers to sponsor television programs.

**Location:** India

**Dates:** 1984-85



- Project Cost:** Each episode cost between \$6,000 and \$12,000 to produce. Production costs were funded through advertising revenues, and the program was aired for free.
- Agencies Involved:** Population Communication International  
Doordarshan (the Indian government television network)  
Annenberg School of Communications (evaluation)
- Media Used:**
- ▶ 156 30-minute (22 minutes of programming, plus 8 commercial minutes) episodes were broadcast in Hindi on Indian national network television twice weekly for 17 months in 1984-85
- Evaluation:**
- ▶ Content analysis of 149 *Hum Log* episodes aimed at:  
1) identifying the pro-development themes that were portrayed;  
and 2) to evaluate the pro-social and anti-social behavior of the ten main *Hum Log* characters
  - ▶ Audience survey of 1,170 adult respondents who were mainly viewers (83% of the respondents had watch at least one episode)
  - ▶ Content analysis of a random sample of 500 viewers' letters and of a questionnaire mailed to a sample of the letter writers
- Main Accomplishments:**
- Exposure***
- ▶ An average of 50 million people watched each episode of *Hum Log*, representing 65% of television viewers and 6 percent of India's total population of 800 million
- Recall***
- ▶ 96% of those exposed to *Hum Log* liked it, 94% felt it was entertaining, and 83% felt it was educational
  - ▶ 92% of the viewers' letters analyzed show that *Hum Log* influenced the letter writer in a pro-social direction
  - ▶ 76% of the 500 viewers' letters analyzed expressed an opinion about the behavior of a program character
  - ▶ 47% of the letters indicated that the program affected the writer's awareness of social issues, and 33% showed that the program influenced attitudes toward these issues

***Behavior Change***

- ▶ 7% of the letters indicated actual changes in behavior as a result of the program, such as registering to become an organ donor

**Sources:**

Church & Geller (1989)  
Ryerson (1994)  
Singhal, Doshi, Rogers, & Rahman (1988)  
Singhal, Rogers & Brown (1993)  
Singhal & Rogers (1989a)  
Singhal & Rogers (1989b)  
Singhal & Rogers (1989c)  
Singhal & Rogers (1991)

#### **4. *KE WANG* ('Aspirations')**

**Program Objective:** To provide indigenous entertainment to Chinese audiences.

**Description:** China's first domestically-produced, long-running television soap opera, *Ke Wang* ('Aspirations'), was immensely popular with its audiences since it was first broadcast on a local Beijing television station in October, 1990. An audience of at least 550 million people in China watched *Ke Wang*, the largest audience in any single country for any television program. While *Ke Wang* was designed primarily to entertain people, it addressed many of the important social issues confronting Chinese society: status of women, social morality, family harmony, class conflict, responsible parenthood, maintenance of traditional culture, volunteerism, child development, physical disability, and others. The story revolves around the aspirations of ordinary Chinese people during the time of the 'Cultural Revolution' (1966-1976) and the reform period of the early 1980s.

Produced by the Beijing Television Arts Center, *Ke Wang* represented an experiment in producing an indigenous, yet low-cost, television series. All 50 episodes were filmed indoors and on a short filming/editing schedule. The cost per episode was about half that of producing other programs in China.

*Ke Wang* was tremendously popular with audiences, achieving ratings of over 95% in Beijing, and about 90% in other parts of China. Strong identification with the characters was evident among viewers from all walks of life. Viewers regularly provided feedback to BTAC about the program, and those unhappy with the way the series ended called and wrote to BTAC demanding a sequel. The national Chinese television network, CCTV, responded to this demand by producing a special program in which the *Ke Wang* characters are reunited and presented in a positive light.

The Chinese print media gave the program immense coverage. The series received a prize from the Chinese government and was credited by one official as enriching the spiritual lives of the Chinese people.

<b>Location:</b>	China
<b>Dates:</b>	1990-1991
<b>Project Cost:</b>	Approximately \$4,650 per episode
<b>Agencies Involved:</b>	Beijing Television Arts Center
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 50 episodes of <i>Ke Wang</i></li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ Content analysis of episodes</li><li>▶ Review of over 70 articles on <i>Ke Wang</i> published between October 1990 and July 1991 in Chinese newspapers and magazines and in the Chinese ethnic press in the U.S.</li><li>▶ Personal interviews with officials of Chinese television stations in New York (who planned to broadcast <i>Ke Wang</i> in the U.S. for expatriates)</li><li>▶ Personal interviews with about 60 Chinese students in the U.S., who either watched <i>Ke Wang</i> when it was broadcast in China or here in the U.S. on videotape</li></ul>
<b>Main Accomplishments:</b>	<p><b><i>Exposure</i></b></p> <ul style="list-style-type: none"><li>▶ Audience ratings as high as 98% were reported</li><li>▶ Over 3,000 viewer's letters were received by BTAC in the first two weeks of <i>Ke Wang</i>'s broadcast</li><li>▶ Many newspapers began new columns on Ke Wang, such as the Beijing Youth Press column, "What I have learned from Liu Huifang"</li></ul> <p><b><i>Recall</i></b></p> <ul style="list-style-type: none"><li>▶ Viewers reported that they had learned from Ke Wang about how to boost family harmony and unity</li></ul>
<b>Sources:</b>	Wang & Singhal (1992)

## **5. AAHAT** (**'An Approaching Sound'**)

<b>Program Objective:</b>	<p>To produce and broadcast a television drama targeting middle and lower-middle income Pakistani men and women, designed to increase:</p> <ul style="list-style-type: none"><li>• awareness and positive attitudes toward child-spacing;</li><li>• husband-wife communication on issues related to birth-spacing (family size, gender preference, maternal/child health);</li><li>• behavioral intention to visit clinics for family planning counseling; and,</li><li>• demand for contraceptive services.</li></ul>
<b>Description:</b>	<p><i>Aahat</i> ('An Approaching Sound'), was the centerpiece of the Pakistan Ministry of Population Welfare's Family Welfare Campaign in 1992. The six-part serial was broadcast during prime-time and was promoted by television and radio spots. In addition, field-based print materials were developed and used to reinforce the messages presented in the social drama. Other campaign activities included a promotional audience "write-in" about the drama, a research dissemination symposium, "Communication Leads the Way," and an "Evening with Aahat," award-presentation ceremony. The campaign represents the first time that modern methods of contraception have been successfully promoted on the media.</p> <p><i>Aahat</i> reached approximately 20 million viewers with family planning messages. The series generated over 100 articles in local papers, as well as television coverage. As a result of the popularity of <i>Aahat</i>, another pro-social television series, <i>Nijaat</i>, was created in 1992.</p>
<b>Location:</b>	Pakistan
<b>Dates:</b>	1991-1992
<b>Project Cost:</b>	Approximately \$160,000 (including evaluation costs). The project also received approximately \$100,000 of free press coverage, and commercial sponsorship of the gala awards ceremony.
<b>Agencies Involved:</b>	The Johns Hopkins University/Population Communication Services Pakistan Ministry of Population Welfare Pakistan Television Corporation

- Media Used:**
- ▶ 6 50-minute episodes of *Aahat*, broadcast once a week for six weeks in 1991
  - ▶ 2 30-second television spots, aired a total of 60 times
  - ▶ 1 30-second radio jingle promoting birth spacing, aired 23 times
  - ▶ 1 poster promoting birth spacing, 10,000 copies
  - ▶ 1 leaflet promoting birth spacing, 10,000 copies
  - ▶ 1 press kit promoting *Aahat*
  - ▶ 9 press insertions promoting *Aahat*
  - ▶ 1 English-subtitled short version of *Aahat*, approximately 2.5 hours
- Evaluation:**
- ▶ Pre- and post-broadcast surveys with samples of 2,135 and 2,118, respectively
  - ▶ In-depth interviews of family planning service providers
  - ▶ Exit poll interviews of family planning clients
  - ▶ Literature review of studies on family planning service and field IEC capacity
  - ▶ Content analysis on scripts of *Aahat*
  - ▶ Compilation of service statistics of government and non-government family planning service centers
  - ▶ Tracking of campaign media exposure
- Main Accomplishments:**
- Exposure***
- ▶ Approximately 20 million viewers watched *Aahat*
- Recall***
- ▶ According to the pre- and post-broadcast survey findings, awareness of family planning increased from 87% to 94%
  - ▶ Positive attitudes about family planning increased from 65% to 75%
  - ▶ Over half the viewers said they strongly agreed with messages about the economic impact of family planning, the need for husband-wife communication, the need for spacing children, the importance of the maternal and child health, and the need for small family size

***Behavior Change***

- ▶ Of viewers surveyed, 8% said they visited a clinic after seeing *Aahat*
- ▶ 36% of viewers said they would limit family size
- ▶ 44% of viewers said they intended to improve spousal communication
- ▶ 5% of viewers said they did something to improve husband-wife communication as a result of seeing the program

**Sources:**

Population Communication Services/Population Information Program  
(1991)  
Population Communication Services/Population Information Program  
(1992)  
Population Communication Services/Population Information Program  
(1994)

## **6. HUMRAAHI** (‘Come Along with Me’)

**Program  
Objective:**

To promote awareness of the status of women, especially with regard to age of marriage, age of first pregnancy, gender bias in childbearing, equal education opportunity and spouse selection.

**Description:**

Almost as soon as India's *Hum Log* broadcasts ended, development of *Humraahi* (‘Come Along with Me’) was initiated. In contrast to its predecessor, *Humraahi* benefited from extensive audience research as well as closer observance of Miguel Sabido's strategies for using this medium for educational purposes. In fact, in 1986 a production team from India visited Mexico and received training from Sabido in researching, writing, producing, and evaluating social content serial dramas.

By the time *Humraahi* was broadcast in January 1992, the Indian airways had become harder to access. Competition for prime time had become fierce, an unintended effect resulting from the success of *Hum Log*. Still, *Humraahi* obtained a prime time slot and became highly popular among viewers, achieving ratings as high as 78% in four cities in the North India Hindi-speaking belt.

Like *Hum Log*, this serial also used the technique of an epilogue to reiterate the main messages of the program and link these to viewer's lives. The epilogues for *Humraahi* were delivered by Tanuja, a popular Indian movie star. As in *Hum Log*, an address to which viewers could direct letters was also given. However, unlike *Hum Log*, *Humraahi* set up a system for responding to the barrage of mail and for referring viewers to agencies in their localities that offer services.

In 1995, a radio adaptation of *Humraahi* is planned; this will allow the characters and social messages to reach more than 800 million Indian radio listeners.

**Location:**

India

**Dates:**

1986-1992



<b>Project Cost:</b>	Each half-hour episode of <i>Humraahi</i> cost between \$12,000 to \$16,000 to produce; the episodes were sold to a commercial sponsor at a profit. In exchange, the sponsor received two 30-second advertising spots before and after the soap opera's broadcast.
<b>Agencies Involved:</b>	Population Communication International (PCI) Doordarshan (the Indian government television network) Rockefeller Foundation (evaluation) Annenberg School of Communication (evaluation) Dept. of Communication and Journalism of the University of New Mexico (evaluation) MODE (evaluation)
<b>Media Used:</b>	<ul style="list-style-type: none"> <li>▶ 52 30-minute episodes of <i>Humraahi</i>, aired during prime-time</li> </ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"> <li>▶ 4,000 pre-broadcast, 3,062 mid-term, and 3,120 post-broadcast interviews conducted in Hindi-speaking areas</li> <li>▶ 10 focus group discussions</li> <li>▶ 420 interviews were carried out in the states of Maharashtra, Rajasthan and Uttar Pradesh people who had viewed at least half of the <i>Humraahi</i> episodes</li> <li>▶ Case study of 15 families in Meerut</li> </ul>
<b>Main Accomplishments:</b>	<p><b>Exposure</b></p> <ul style="list-style-type: none"> <li>▶ By the time of the third survey, <i>Humraahi</i> claimed viewership of 33% of all those who were able to name the television programs they had watched regularly in the last five to six months</li> </ul> <p><b>Recall</b></p> <ul style="list-style-type: none"> <li>▶ Among viewers of <i>Humraahi</i>, 22% claimed to have learned a lot from the program, 48% said they had learned a little, and 23% said they'd learned nothing</li> <li>▶ When asked about the issues covered in <i>Humraahi</i>, 75% of viewers correctly stated that it covered "status of women," and 73% mentioned "family harmony"</li> <li>▶ 73% of viewers found that the program was a balanced blend of education and entertainment, while 12% voted that <i>Humraahi</i> was more educational than entertainment, and 8% voted that the program was more entertainment than education</li> </ul>

- ▶ 86% of viewers felt *Humraahi* would change people's attitudes toward age of marriage for women, and 85% felt it would change attitudes about use of family methods as well as the role of women in society
- ▶ Comparison of pre- and post-broadcast surveys revealed that attitudes significantly changed in a pro-social direction regarding the following issues:
  - If the first child is a girl, the mother should become pregnant again to have a boy
  - The decision to bear a child should be made only by the husband; the wife should have no role
  - The father knows what is best for children
  - It is best for a woman to become pregnant soon after marriage so that there is no problem with her in-laws
  - If there is a shortage of food/nutrition, men and boys should be better fed
- ▶ Analysis of the focus groups revealed that the main target audience of *Humraahi*--low income people in India--identified relatively more with the characters and situations and found them more real than did people of higher socio-economic status
- ▶ The focus groups also revealed that the educational content of the program was taken more seriously as a prescriptive for action by women rather than by men

#### ***Behavior Change***

- ▶ Focus group participants revealed that as a result of seeing the program, they no longer planned to marry off their daughters at a young age. Instead, they would try to see that their daughters were educated

#### **Sources:**

Chandran, et.al. (1993)  
Singhal, Rogers & Brown (1993).  
Ryerson (1994)  
Personal communication with David Poindexter and William Ryerson,  
Population Communications International, 10/94  
Population Communications International (1994)

## **7. NIJAAT** (**'Deliverance'**)

**Program  
Objective:**

To reach rural Pakistani men and women with a television drama designed to:

- increase the public acceptability of family planning;
- increase husband-wife communication on family planning and related issues;
- increase male responsibility for family planning decision-making;
- improve the image of the field worker and of the family planning program; and,
- persuade eligible couples to seek family planning counseling and products from health care providers.

**Description:**

*Nijaat* ('Deliverance') builds on the opportunities created by the success of the 1991 drama, *Aahat*. Leveraging commercial interest sparked by that series, The Johns Hopkins University/Population Communication Services arranged a co-production in which the Pakistan Television Corporation provided 50% financing for the 13-episode drama. Advancing on *Aahat*'s gains of bringing family planning into the open, the new series tackles the subject even more directly, taking the main couple through the entire decision to adopt and receive modern contraception. In the drama's final episodes the health worker is shown giving an injection and instructions for a return visit to the wife, the heroine of the drama.

After a launch of the drama in July 1993, the national ratings for *Nijaat* reported an estimated 75% viewership, a very high percentage in Pakistan's competitive media market and a number suggesting as many as 20 million viewers. This result was phenomenal for a country whose advertising regulations normally prohibit the advertisement of firearms, blasphemy, and the mere mention of contraceptives.

The project features an innovative evaluation component. The evaluation aimed to explore an increasingly recognized but little understood phenomenon: audience response to socio-dramas used for entertainment-education. The research aimed to go beyond conventional

knowledge gains and attitude/behavior change measurements as it assessed the impact of *Nijaat*. It examines four key areas: a) narrative reconstruction; b) ideation; c) family discourse; and d) intended behavior and behavior. Through these analyses, the evaluators intend to focus on how narrative works as a vehicle for information rather than focusing on the information itself.

<b>Location:</b>	Pakistan
<b>Dates:</b>	1993
<b>Project Cost:</b>	\$114,808
<b>Agencies Involved:</b>	Pakistan Television Corporation The Johns Hopkins University/Population Communication Services Pakistan Ministry of Population Welfare
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 13 50-minute episodes of <i>Nijaat</i>, aired weekly, Monday nights at 8:30 p.m. (prime time)</li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ 58 in-depth interviews conducted with men and women users and non-users in villages and at service centers in the rural vicinity of Lahore, Punjab. All respondents had seen at least six episodes of <i>Nijaat</i>.</li><li>▶ 6 in-depth interviews with female service providers. All respondents had seen at least six episodes of <i>Nijaat</i>.</li><li>▶ 3 focus group discussions were held with female family planning users, male family planning users, and female service providers, respectively.</li></ul>
<b>Main Accomplishments:</b>	<p><b>Exposure</b></p> <ul style="list-style-type: none"><li>▶ The national ratings for the initial broadcasts of <i>Nijaat</i> reported an estimated 75% viewership</li></ul> <p><b>Recall</b></p> <ul style="list-style-type: none"><li>▶ According to the interviews, women who had seen <i>Nijaat</i> reflected on the information presented and looked for similarities and contrasts with their own lives</li></ul>

- ▶ The female interviewees identified with the characters on various levels, especially in regard to health and repeated pregnancies, poverty, dominance of husbands, women's helplessness, and number of children
- ▶ Many of the female interviewees said they discussed the program with service providers, husbands, neighbors and friends
- ▶ The dramas were especially useful in providing information to semi-literate and non-literate women
- ▶ Male interviewees were able to recall the general outline of the drama but were less likely than the women to recall specific details; in this respect the drama's characters were less likely to serve as role models for action for men than for women

***Behavior Change***

- ▶ Many female interviewees indicated that the program motivated them to consider adopting a family planning method, and some prior users mentioned that the program reinforced their decision

**Sources:**

AFTAB Associates (1993)  
Population Communication Services/Population Information Program  
(1993)  
Population Communication Services (1993)

## **Variety Programs**

### **8. IN A LIGHTER MOOD**

<b>Program Objective:</b>	To promote family planning benefits and services in Enugu, Anambra State.
<b>Description:</b>	<p>Forty-three drama episodes involving family planning were produced and incorporated in <i>In a Lighter Mood</i>, an already established television variety program produced by the Nigerian Television Authority in Enugu. It provided an excellent medium through which an unfamiliar and sensitive topic such as family planning could be addressed to an urban audience. Episodes were humorous, dramatic, and above all, entertaining. The program was already well-known and popular without the need for any additional publicity. A key feature in the project was the association with broadcasting professionals who were experienced in scripting and producing entertainment.</p> <p><i>In a Lighter Mood</i> also provided an opportunity for audience participation. Encouraged to ask questions about family planning, many viewers wrote letters to the television station. In some cases, the questions received were directly addressed in informational segments which preceded the dramatic episodes. The program also offered viewers a way to follow up on the suggestions made in the show by providing the address and hours of the University Teaching Hospital (UNTH) family planning clinic, the single clinic that was open from the start of the project, through spots aired during the broadcast.</p>
<b>Location:</b>	Nigeria
<b>Dates:</b>	1986
<b>Project Cost:</b>	\$38,297
<b>Agencies Involved:</b>	The Johns Hopkins University/Population Communication Services Nigerian Television Authority University Teaching Hospital
<b>Media Used:</b>	▶ 39 episodes for 14 months during 1986-87

- Evaluation:**
- ▶ Tracking of service statistics at the UNTH clinic
  - ▶ Source of referral tracking at the UNTH clinic
  - ▶ Street corner recall survey with 299 respondents; survey is designed to measure:
    - audience recognition of the family planning emphasis in the drama;
    - audience recall of the location of the family planning clinic from the spot announcements; and,
    - appeal of the episodes.
- Main Accomplishments:**
- Exposure***
- ▶ Of the 299 respondents to the street survey, 61% had watched television the night before and 54% had watched *In a Lighter Mood*.
- Recall***
- ▶ Among the 162 who had watched the program, 80% identified the family planning message.
  - ▶ Among those who had watched the program, 69% correctly repeated the location of the UNTH family planning clinic
  - ▶ 62% said they liked *In a Lighter Mood*.
- Behavior Change***
- ▶ The number of new clients per month at the UNTH clinic increased immediately from less than 50 to more than 120. However, two events may have affected this finding: 1) just as broadcasting began, the UNTH clinic increased clinic hours from 3 to 6 days per week; and 2) in the 6th month of broadcasting, the Planned Parenthood Federation of Nigeria's clinic also expanded its hours and the Ministry of Health began providing family planning services in Enugu.
  - ▶ During the first six months of broadcasting of the family planning episodes of *In a Lighter Mood*, an average of 55% of new clients at the UNTH named the program as their source of referral to the clinic.
- Sources:**
- Singhal & Rogers (1989b)  
Piotrow, et. al. (1990)

**9. *AL MANAAHIL***  
**('The Sources')**

<b>Program Objective:</b>	To expose children to modern vocabulary and examples of accurate uses of Modern Standard Arabic in everyday situations.
<b>Description:</b>	<p>The <i>Al Manaahil</i> ('The Sources') series, produced and broadcast in Jordan, used an entertainment-education format to teach children reading and language arts. The program focused on a combination of basic reading skills (including phonics, sight reading and strategies of reading comprehension), language arts (the joy and functionality of reading and writing, vocabulary building, expressive writing, and grammar), reading across the entire school curriculum (to introduce concepts and vocabulary in the areas of science, social studies, history, geography) and cultural values.</p> <p>Children in the evaluation study who attended both school and had a chance to view <i>Al Manaahil</i> in their homes during a 12 month period performed significantly better on tests covering the series' language and reading goals than did a control group of children who attended school but had no chance to view the series during a comparable 12 month period.</p>
<b>Location:</b>	Jordan
<b>Dates:</b>	1984-1986
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Children's Television Workshop Jordan Company for Television, Radio and Cinema, Ltd. Jordan Television Educational Testing Service of Princeton, NJ (evaluation)
<b>Media Used:</b>	► 65 30-minute episodes of <i>Al Manaahil</i>



**Evaluation:**

- ▶ A total of 1,300 tests were administered to children in 13 different schools, in grades 1-4 in 1986 and 1987. The schools spanned urban and rural areas and served both middle- and low-income groups. Those tested in 1986 (prior to the program's broadcast) were the control group, while those tested in 1987 (after the program's broadcast) were the experimental group
- ▶ 86 adult illiterates were tested
- ▶ 173 faculty members and parents responded to a general questionnaire regarding familiarity with and viewing of *Al Manaahil*

**Main  
Accomplishments:**

***Exposure***

- ▶ The majority of children who participated in the testing program reported that they watched the *Al Manaahil* program and liked it.
- ▶ 40% of the adult illiterates involved in the evaluation reported that they watched the programs on a regular basis; this group performed better than a group of 28 adults who did not watch the series at all.

***Behavior Change***

- ▶ The program had a positive impact on children's reading skills. The positive findings were replicated in Government schools, United Nations schools, and private schools. The findings were similar for boys and girls.

**Sources:**

Palmer (n.d.)  
Personal communication with Dr. Edward Palmer, 10/94.

## **10. MULERO & KOKO CLOSE**

<b>Program Objective:</b>	To promote family planning benefits and services in Ibadan, Oyo State.
<b>Description:</b>	<p>This project incorporated family planning messages and information into two existing television programs broadcast in Ibadan, the second-largest city in Nigeria. By utilizing already popular programs, this project illustrates a cost-effective way to use television for family planning communication.</p> <p>In a weekly Yoruba magazine program called <i>Mulero</i>, 13 episodes featured discussions or interviews regarding family planning/health topics. Spot announcements advertising Ministry of Health, Planned Parenthood Federation of Nigeria (PPFN), and University College Hospital (UCH) clinics in Ibadan were aired throughout the six-month duration of the project.</p> <p>Family planning themes appeared in 26 episodes of a weekly 30-minute Yoruba drama program called <i>Koko Close</i>, the most popular program in Ibadan and the one most frequently requested for loan by other Nigerian Television Authority (NTA) affiliate stations nationwide.</p> <p>The scripts for the segments were developed by writers and producers from NTA and were reviewed for accuracy by a Project Advisory Committee. Formative research and pretesting of draft materials guided the development of the scripts. Close linkages between the broadcasters and the service providers enabled the project to simultaneously develop appropriate and effective media, and serve and document the increased number of new clients.</p>
<b>Location:</b>	Nigeria
<b>Dates:</b>	1987
<b>Project Cost:</b>	\$13,606
<b>Agencies Involved:</b>	Johns Hopkins University/Population Communication Services Nigerian Television Authority Planned Parenthood Federation of Nigeria University College Hospital

- Media Used:**
- ▶ 13 episodes of television magazine program, *Mulero*, aired once weekly
  - ▶ 26 episodes of 30-minute television drama, *Koko Close*, aired once weekly
- Evaluation:**
- ▶ Tracking of service statistics at the featured clinics
  - ▶ Source of referral tracking at the featured clinics
  - ▶ Household and place-of-business recall survey about *Mulero* with 831 respondents conducted a day after a broadcast. Survey was designed to measure: 1) audience recognition of the family planning emphasis in the drama; 2) audience recall of the location of the family planning clinic from the spot announcements; and 3) appeal of the episodes. In order to get a representative sample of the Ibadan population, a purposive sample of 25 clusters was drawn based on socioeconomic characteristics of the locations. A minor problem occurred: *Mulero* was broadcast more than one hour earlier that week to permit live coverage of a soccer game. Whether this well-publicized shift in scheduling reduced the number of viewers or increased them is unknown.
- Main Accomplishments:**
- Exposure***
- ▶ Of the 831 people interviewed in the recall survey, 63% watched television that night, and 67% of those who watched had watched *Mulero*.
- Recall***
- Of those who watched *Mulero*:
- ▶ 99% recalled that family planning was discussed
  - ▶ 87% said they wanted to know more about family planning
  - ▶ 91% said they would watch the show again
  - ▶ 88% knew where to go for family planning and named one or more of the service centers mentioned in the program
  - ▶ 54% had discussed the program with family or friends
  - ▶ 30% had no prior knowledge of where to get family planning services before watching the show
  - ▶ 88% said they liked that specific episode of *Mulero*; 7% said they disliked it. Both groups cited the family planning theme as the reason

***Behavior Change***

- ▶ Service statistics showed an increase of almost threefold in new clients from 1,650 in October 1987 when broadcasts began to 4,618 in March 1988.
- ▶ Over the 6-month period after the communication campaign began, hospital and clinic personnel were the most frequently mentioned sources for referral (just over 30% over the 6 months), followed closely by the two television programs (at an average of 24%).

**Sources:** Piotrow, et. al. (1990)

# C. Radio

## C. RADIO

Relatively low production costs and enormous potential reach (especially in developing countries where televisions may not yet be as prevalent as radios) make radio one of the most popular formats for mass media entertainment-education projects. Nevertheless, while many projects use this medium, not all evaluate the impact of their radio programs. Of 22 radio programs considered for this section of the inventory, only ten had completed evaluations which offer results of the project's impact. A few projects, such as those described in the first two entries in this section, are included as significant programs in the development of the genre. Although their evaluations are not yet completed, the two projects in Bangladesh and Tanzania are included since they offer interesting diffusion and evaluation designs, respectively.

### Soap Operas/Dramas

1. Five Jamaican Soap Operas, 1959-1984
2. *Butir Butir Pasir di Laut* ('Grains of Sand in the Sea'), Indonesia, 1977-present
3. *Naseberry Street*, Jamaica, 1985-89
4. *Ezi na Uno* ('Health of the Child'), Nigeria, 1988
5. *Ezindu* ('Happy Family'), Nigeria, 1988
6. *Akumwera Nehekuchera* ('You Reap What You Sow'), Zimbabwe, 1988-89
7. *Family Affair*, Ghana, 1990
8. *Fakube Jarra* ('A Wise Old Man'), The Gambia, 1991-92
9. *Zinduka* ('Wake Up!'), Tanzania, 1991-94
10. *Kuelewana Ni Kuzungumza* ('Understanding through Discussion'), Kenya, 1992
11. *Goi Geramer Goppo* ('Tale of a Rural Community'), Bangladesh, 1993
12. *Twende Na Wakati* ('Let Us Go with the Times'), Tanzania, 1993-1995

### Variety Programs

13. *Diálogo* ('Dialogue'), Costa Rica, 1970-present
14. *Al Om Al Waaia* ('The Aware Mother'), Egypt, 1983-84

## **Soap Operas/Dramas**

### **1. FIVE JAMAICAN SOAP OPERAS**

**Program Objective:** Various

**Description:** Radio scriptwriter, director and producer Elaine Perkins viewed radio as an extension of Jamaica's oral tradition, as well as the most effective tool for reaching people in remote areas of a country where word-of-mouth still carried most information from person-to-person. In the late 1950s, Perkins began to create radio drama serials as vehicles for social messages. Utilizing a "soft-sell" approach, the dramas covered a range of social and health issues:

- ▶ *Raymond the Sprayman* (1959) promoted the government's mosquito eradication campaign
- ▶ *Life in a Hopeful Village* (1963-1976) promoted integrated rural development
- ▶ *Stella* (1967-68) addressed social issues important to the middle class
- ▶ *Dulcima* (1967-80) addressed problems faced by rural-to-urban migrants
- ▶ *Life at Mimosa Hotel* (1984) promoted tourism in Jamaica

Although Perkins' early radio dramas were for the most part not formally evaluated, many of the programs were enormously popular. For example, *Life in a Hopeful Village* was the most popular radio show in Jamaica for four years, surpassing the listenership of purely commercial programs.

Even more impressive, *Dulcima* retained the number-one spot on the radio ratings for 13 years. Some research was done on *Dulcima* to determine why the show achieved such popularity; the results showed that real-life nature of the characters made them seem familiar to listeners. One researcher said that *Dulcima* caused people to look at

themselves in a new way, to recognize the drama in their everyday lives. The level of public acceptance of *Dulcima* has also been credited with influencing commercial advertising in Jamaica. Prior to the series, all advertisements had been imported from the United States or Britain and contained no local content. After *Dulcima*, local advertising became more accepted.

<b>Location:</b>	Jamaica
<b>Dates:</b>	1959-1984
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Jamaica Information Services Various other government agencies in Jamaica
<b>Media Used:</b>	► 5 multi-episode radio serials aired on the national radio station
<b>Sources:</b>	Brown & Singhal (1993) Perkins (1990)



## **2. BUTIR BUTIR PASIR DI LAUT** (**'Grains of Sand in the Sea'**)

**Program Objective:** To promote family planning.

**Description:** *Butir Butir Pasir Di Laut* ('Grains of Sand in the Sea') portrays the life and work of a cast of regular characters, who include doctors, nurses, health workers and community members. The show illustrates how commercial and government entities working together can use radio to encourage family planning. It began in 1977, jointly sponsored by Indonesia's National Family Planning Coordinating Board (BKKBN); the government radio network, Radio Republic Indonesia (RRI); and P.T. Richardson-Merrell, which markets Vicks products in Indonesia. Richardson-Merrell paid more than half the costs of developing and producing the soap opera and presented three advertisements with each episode of *Butir Butir Pasir Di Laut* on private radio stations. The government broadcast service produced the program and also aired it on government stations, where Richardson-Merrell received an acknowledgement of sponsorship. In the mid-1980s, Richardson-Merrell left the project, which continued under the direction of the BKKBN and RRI. In addition to broadcasting the serial over the airways, mobile units carry tapes of the programs to rural areas to play for local audiences. Tapes are also lent to local groups, women's clubs, hospitals and mosques for playing to members or employees.

Many letters received from listeners showed a high level of interest and approval in the program; during at least part of the show's life, a segment following every third episode answered questions mailed in by listeners.

No formal evaluation of *Butir Butir Pasir Di Laut* has been carried out. Nevertheless, Richardson-Merrell, maintained support for several years because the company attributed increased sales of Vicks products to the program.

**Location:** Indonesia

**Dates:** 1977-present

**Project Cost:** Not available

- Agencies Involved:** Indonesia's National Family Planning Coordinating Board (BKKBN)  
Radio Republic Indonesia (RRI)  
P.T. Richardson-Merrell
- Media Used:** ▶ 15-minute episodes of the radio serial *Butir Butir Pasir Di Laut*,  
aired six times weekly; by 1989, some 3,500 episodes had been  
broadcast
- Sources:** Gilluly & Moore (1986)  
Singhal & Rogers (1989)

### **3. NASEBERRY STREET**

**Program Objective:** To promote positive attitudes toward family planning, especially among urban women.

**Description:**

*Naseberry Street* is the story of a nurse who tries to introduce family planning practices into a highly prolific area of Jamaica. Created by Elaine Perkins (see "5 Jamaican Soap Operas") and sponsored by the Jamaican National Family Planning Program, *Naseberry Street* was created to encourage men and women of child-bearing age to better their lives and their children's prospects by limiting the number of children they bring into the world.

As in Perkins' previous radio dramas, the characters in *Naseberry Street* and what happens to them are the message. The listener learns from knowing that a woman's prospects have been blotted by teenage pregnancy, unwanted pregnancy, traumatic abortion, or abandonment. A leading character in the drama is Scattershot, whose outrageous behavior is intended as negative role model. Using the "soft-sell" approach, family planning is not heavily promoted in this drama; Perkins' philosophy is that if listeners understand the messages portrayed in the characters' lives, that they will find the services to help them take action on their own.

Like Perkins' earlier serials, *Naseberry Street* enjoyed wide popularity, reaching over 40% of the population of Jamaica. *Naseberry Street* received public and private sector support, becoming self-sufficient in its second year of broadcast. The program is pirated to other Caribbean countries and even to other regions of the world.

**Location:** Jamaica

**Dates:** 1985-89

**Project Cost:** \$1,600 per episode to produce and broadcast

**Agencies Involved:** Jamaican National Family Planning Program  
Jamaica Information Services  
University of the West Indies (evaluation)

- Media Used:**
- ▶ Approximately 750 episodes of the 15-minute radio drama, aired 3 times per week
- Evaluation:**
- ▶ Post-broadcast survey with 2,000 respondents
- Main Accomplishments:**
- Exposure***
- ▶ As many as 1 million Jamaicans tuned into *Naseberry Street* each week (out of a total population of 2.3 million)
  - ▶ Post-broadcast surveys found that 75% of respondents listened to the show
  - ▶ 82% of the main target audience, lower-class urban women, listened
  - ▶ More women than men listened to the show
- Recall***
- ▶ Women were more likely than males to perceive the educational points about family planning contained in *Naseberry Street*
- Sources:**
- Brown & Singhal (1993)  
Hazzard (1990)  
Perkins (1990)  
Rowley (1986)

#### **4. EZI NA UNO** (**'Our Family'**)

<b>Program Objective:</b>	To promote family planning in rural areas in Anambra State, Nigeria.
<b>Description:</b>	<p>The Ministry of Health of Anambra State, Nigeria, was inspired by the success of a national television program on family planning to produce the radio series <i>Ezi na Uno</i>, ('Our Family') in 1988. The goal was to reach rural areas where 80 percent of the state's population lives--and where there are few television sets. Each episode of the drama included two 30-second spots announcing the locations and hours of local family planning clinics. In addition, two public service announcements promoting the clinics aired four times a week independently of the program.</p> <p>In the drama, Emeka and Nneka, a married couple satisfied with four children, receive pressure from Emeka's mother to give her more grandchildren. Obiageli, the woman Emeka's mother wanted him to marry, tries to win him back by offering to bear him children. Family planning sits squarely in the midst of the dramatic tension.</p>
<b>Location:</b>	Nigeria
<b>Dates:</b>	1988
<b>Project Cost:</b>	\$9,138
<b>Agencies Involved:</b>	Ministry of Health of Anambra State, Nigeria The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 52 episodes of a 15-minute mini-drama aired bi-weekly (total broadcasts of the serial numbered 130, including reruns)</li><li>▶ 2 30-second spots promoting local clinics aired during the bi-weekly broadcast of <i>Ezi na Uno</i></li><li>▶ 2 public service announcements promoting clinics aired 4 times weekly independently of the program</li></ul>

- Evaluation:**
- ▶ Post-broadcast survey with 608 respondents located in 8 randomly selected government areas which were equally divided between rural and urban
  - ▶ Tracking of service statistics

- Main Accomplishments:**
- Exposure*
- ▶ 22% of respondents who normally listened to the radio heard the program the night before. A power failure in urban areas that evening may have reduced the number of listeners; of those that did listen, most were from rural areas that rely on battery-operated radios.
  - ▶ 59% of listeners were male
  - ▶ 58% of listeners were under age 35
  - ▶ 51% had a primary school education
  - ▶ Over half the listeners heard the program in the company of family or friends

- Recall*
- ▶ Three-quarters of those who had listened the night before thought the program was educational, and with prompting identified at least one of the specific family planning messages it conveyed
  - ▶ About a third of the respondents who knew where to go for family planning services had learned from the radio, making this the single most important source of family planning information among listeners

- Behavior Change*
- ▶ 60% of survey respondents who had listened the night before said they had spoken about it with another person
  - ▶ According to clinic data, radio became a leading referral source for new family planning clients after the drama began to air

**Sources:** Lettenmaier, et.al. (1993)

**5. EZINDU**  
(‘Happy Family’)

<b>Program Objective:</b>	To promote family planning among Igbo-speaking audiences in Nigeria.
<b>Description:</b>	<p><i>Ezindu</i> (‘Happy Family’), was a weekly Igbo drama series that featured reproductive health and child survival themes. Part of a larger campaign which included a workshop for leaders and print materials, <i>Ezindu</i> promoted family planning and women's health using talks, discussions, features, music, audience participation and drama. <i>Ezindu</i> also included realistic situations incorporating family planning as part of daily life and encouraged the general public to attend family planning clinics. The series was pretested for cultural appropriateness and accuracy and targeted both rural and urban listeners.</p> <p>One of the most popular storylines centered on a couple who have more children than they can care for. The story poignantly portrays scenarios in a household with too many children. There is inadequate food and insufficient money to pay for school fees and health care. The story is further developed by the intervention of a neighbor who informs the couple about family planning and how it could help them. Stories with vivid characters and realistic situations that the listening audience can identify with influenced the audience to seek further information on family planning.</p>
<b>Location:</b>	Nigeria
<b>Dates:</b>	1988
<b>Project Cost:</b>	\$34, 325
<b>Agencies Involved:</b>	Imo Ministry of Health The Johns Hopkins University/Population Communication Services Emerharole (evaluation)
<b>Media Used:</b>	▶ 26 30-minute radio drama episodes, broadcast 44 times total including repeats
<b>Evaluation:</b>	▶ Pre- and post-broadcast recall surveys

**Main**

**Accomplishments:**

***Exposure***

- 60% of respondents had listened to *Ezindu*

***Recall***

- Of those who had heard *Ezindu*, 80% were able to recall the name of the program and 75% could recall the family planning theme
- Prior to broadcast of *Ezindu*, 25% of respondents were not able to name a source of family planning; the post-broadcast survey found that only 6% were not able to name a source for family planning

**Sources:**

Population Communication Services (1990)  
Population Communication Services (1991)



**6. AKUMWERA NECHEKUCHERA**  
(*'You Reap What You Sow'*)

<b>Program Objective:</b>	<p>To:</p> <ul style="list-style-type: none"><li>• increase knowledge of family planning methods among men of reproductive age;</li><li>• promote more favorable attitudes about family planning;</li><li>• increase the use of modern family planning methods between men and their sexual partners; and</li><li>• promote male involvement and joint decision-making between spouses about contraception and family size.</li></ul>
<b>Description:</b>	<p><i>Akumwera Nchekuchera</i> (<i>'You Reap What You Sow'</i>) was produced as part of a three-year Male Motivation Project which included radio, interpersonal and print components. The Male Motivation Project was the first family planning information, education and communication (IEC) campaign for men in Sub-Saharan Africa. The project featured a strong monitoring and evaluation component.</p> <p>An entertaining radio drama, <i>Akumwera Nchekuchera</i> was broadcast in the Shona language semiweekly from February to July 1989 by the Zimbabwe Broadcasting Corporation. Targeting young men, this soap opera conveyed messages about the economic and social hardships of large families and the benefits of modern family planning. Songs and drama were used to attract the audience's attention, while health and family planning messages were woven into the plot.</p>
<b>Location:</b>	Zimbabwe
<b>Dates:</b>	1988-89
<b>Project Cost:</b>	\$166,000
<b>Agencies Involved:</b>	Zimbabwe National Family Planning Council The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 52 episodes of the 30-minute semi-weekly radio program</li><li>▶ Series of 80 motivational talks in workplaces and villages</li><li>▶ 2 pamphlets on family planning benefits and methods</li></ul>

**Evaluation:**

- ▶ Baseline survey of 711 randomly selected married men who were the heads of households and aged 20 or older
- ▶ Post-broadcast survey with 892 male respondents between the ages of 18 and 55
- ▶ Survey of new family planning acceptors
- ▶ Listener interviews
- ▶ Marketing survey

**Main**

**Accomplishments:**

***Exposure***

- ▶ The campaign reached 41% of men surveyed
- ▶ 33% of those surveyed listened to the program every week
- ▶ Listenership was greater among radio owners (62%) and in urban areas (54%)
- ▶ When survey results are weighted by age and ecotype, it is calculated that 576,074 men heard the program
- ▶ The radio soap opera reached nearly four times as many men as motivational talks and eight times as many as pamphlets

***Recall***

- ▶ Three-quarters of the men who were exposed only to the radio drama reported learning something new (with the economic benefits of family planning mentioned most frequently)
- ▶ 81% of those exposed to the radio drama reported a change in their attitudes concerning male participation in fertility and family planning issues

***Behavior Change***

- ▶ 61% of the men who had heard *Akumwera Nehekuchera* reported talking about the program with another person, generally a male friend or relative
- ▶ The marketing survey found that, in households where the respondent listened to the program regularly, half or more families had further discussions. The rate was even higher in those households where men listened regularly
- ▶ When survey results are weighted by age and ecotype, it is calculated that 305,895 men who heard the program discussed it with a partner

- ▶ Among Shona-speaking men, use of modern contraceptive methods increased from about 56% to 59% during the campaign
- ▶ 7% of the men exposed to the campaign began using a family planning method
- ▶ Condom use increased from about 5% to 10%
- ▶ Men exposed to the campaign were significantly more likely than other men to make the decision to use family planning and to say that both spouses should decide how many children to have
- ▶ When survey results are weighted by age and ecotype, it is calculated that 38,597 men who heard the program began using family planning

**Sources:** Lettenmaier, et.al. (1993)  
Piotrow, et.al. (1992)

## **7. FAMILY AFFAIR**

**Program Objective:** To promote family planning.

**Description:** The Ghana Broadcasting Corporation began broadcasting *Family Affair* in 1990 as part of a larger mass media campaign to promote family planning. In response to popular demand, in 1993 *Family Affair* broadcasts expanded to a twice per week schedule in each of Ghana's predominant languages, English and Akan. This program touches on both health and family planning issues.

The storyline for *Family Affair* deals with Obo and his two wives, Adodo and Kawe. Kawe tries to introduce modern hygiene into the household, but jealous Adodo and her mother assume Kawe's motive is to monopolize Obo's attention.

The award-winning series proved to be popular. According to a Ministry of Health monitoring system that covers the entire nation, 38% of men and women had heard *Family Affair* nine months after it had been on the air. While listenership was greater among those who owned a working radio (47%), a substantial number of people without a radio (19 percent) had also heard the show.

**Location:** Ghana

**Dates:** 1990

**Project Cost:** The radio program is one component of a larger \$1.1 million project between The Johns Hopkins Center for Communication Programs and the Ghana Ministry of Health

**Agencies Involved:** The Ghana Ministry of Health  
The Ghana Broadcasting Corporation  
The Johns Hopkins University/Population Communication Services

- Media Used:**
- ▶ Over 120 15-minute episodes aired twice weekly in English and Akan
  - ▶ 68 public service radio spots
  - ▶ 1 75-second radio announcement
  - ▶ 1 video documentary, *Together We Care*
  - ▶ 52 episodes of radio program, *Health Update*
  - ▶ 7 posters, 6,000 copies total
  - ▶ 1 Family planning booklet, 5,000 copies
  - ▶ 10,000 copies of *Health Today* newsletter
  - ▶ 30 clinic sign boards
  - ▶ Promotional materials, including: T-shirts, flags, visors, buttons, etc. (1,627 units)
- Evaluation:**
- ▶ Post-broadcast survey
  - ▶ Listener interviews
- Main Accomplishments:**
- Exposure*
- ▶ 38% of men and women had heard *Family Affair* nine months after it had been on the air
- Recall*
- ▶ Nearly all the respondents who had heard the program liked it, and 68% reported learning something new
- Behavior Change*
- ▶ Contraceptive use doubled in less than one year during the family planning campaign, but it is impossible to separate the impact of *Family Affair* from the effects of the other elements of the campaign, although the radio drama clearly played a leading role in the campaign
- Sources:**
- Lettenmaier, et.al. (1993)

## **8. FAKUBE JARRA**

<b>Program Objective:</b>	To improve contraceptive knowledge and use.
<b>Description:</b>	<p>This 15-minute radio drama tells the story of Gambian families who face difficulty in supporting their families. Seeking the advice of a local wise man, <i>Fakube Jarra</i>, the families learn about the benefits of family planning. First aired in 1988, The Gambia Family Planning Association (GPFA) produced a second series of 36 episodes as part of a two-year project to improve contraceptive knowledge and use. In 1992, the series was translated and broadcast in three local languages, Sarahule, Jolla and Fulla. The program played during regularly scheduled programs in those languages on Radio Gambia.</p> <p>In addition, five radio spots promoting local family planning services and publicizing <i>Fakube Jarra</i> were broadcast.</p>
<b>Location:</b>	The Gambia
<b>Dates:</b>	1991-92
<b>Project Cost:</b>	\$48,260
<b>Agencies Involved:</b>	The Gambia Family Planning Association (GPFA) The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 36 episodes of the 15-minute radio drama <i>Fakube Jarra</i></li><li>▶ 5 radio spots aired</li><li>▶ Anatomical charts, 1,000 copies</li><li>▶ Reprinting of 5 family planning booklets, 1,000 each</li><li>▶ 500 bumper stickers</li><li>▶ 1 training manual, 30 copies</li></ul>

- Evaluation:**
- Baseline survey
  - Evaluation survey
  - Survey of new acceptors
  - Service statistics
  - Listener survey

**Main  
Accomplishments:**

***Exposure***

- three-quarters of the men and women surveyed in Bwiam, an area with good radio reception, had heard *Fakube Jarra* at least once during the preceding three months
- 42% listened to the program weekly
- Nearly 2/3 of the women visiting a GPFA clinic for the first time had heard the radio drama and the spots promoting the clinics; this figure was even higher in areas with good radio reception

***Recall***

- Nearly all respondents who had listened to the program enjoyed it
- There was a significant increase in the number of modern contraceptive methods known to respondents, from an average of 4.45 to 5.0
- The average score on a 12-point attitudinal scale (a composite of responses to a series of agree/disagree questions regarding family planning acceptance) rose from 4.9 to 11.2
- Knowledge and attitude scores increased among both men and women. The impact was greater, however, among uneducated respondents than those who were educated
- Radio owners were also more heavily influenced than non-owners

### ***Behavior Change***

- ▶ 46% of listeners questioned in the follow-up survey, 58% of the women in the new acceptors survey, and 69% of people participating in radio listening groups had spoken with someone about *Fakube Jarra*
- ▶ In the follow-up survey, those men and women who had heard both the radio drama and the promotional spots were almost twice as likely to have talked to their spouse and almost four times as likely to have talked to a friend about family planning as those who had heard neither
- ▶ Women living in areas with good radio reception not only were more likely than those from areas with poor reception to cite the radio program as a motivation for their clinic visit, but they were also more likely to cite the influence of friends. The implication is that women talked about family planning more in those areas where they were listening to the radio drama
- ▶ The prevalence of modern contraceptive methods increased substantially between the baseline and follow-up surveys, rising from 19.3 to 30.4%
- ▶ In the follow-up survey, those men and women who had heard both the radio drama and promotional spots were significantly more likely to use contraception than those who had heard neither
- ▶ About a quarter of the people who had listened to *Fakube Jarra* themselves reported that the program had motivated them to seek family planning services, while another 20% reported changing methods as a result
- ▶ 25% of women listeners who heard the program said they had begun to use a modern method of contraception, as compared to 11% of men
- ▶ The new acceptors survey found that 53.3% of all women (and 72.9% of those who had heard the drama) cited the program as a motivating force in visiting the clinic

### **Sources:**

Lettenmaier, et. al.  
Population Communication Services/Population Information Program  
(1992)  
Population Communication Services/Population Information Program  
(1993)



**9. ZINDUKA**  
(*'Wake Up!'*)

**Program Objective:** To promote positive attitudes toward family planning, reproductive health and women's empowerment.

**Description:** This family planning radio soap opera is part of a larger project, "Laying the Foundation: Family Planning IEC" between the Health Education Division of the Ministry of Health of Tanzania and The Johns Hopkins University/Population Communication Services. *Zinduka* targets men and women who do not usually attend health facilities.

*Zinduka* follows the lives of men and women in Msongano Town and Tawanya Village in Tanzania. The plots weave in and out of the lives of Bomu wa Kabuma, his family and friends. Throughout the series, we follow the deterioration of Bomu's family, as Bomu fails to provide for his over-large family of eight children, parents, wife, mistress and child. The difficulties of providing for and managing a large family are portrayed. The health of some female characters is weakened by closely spaced pregnancies and too many births, and infants suffer from lack of breastmilk and poor nutrition. Characters who forbid family planning, characters who do not understand contraceptives, and characters who eventually realize the value and importance of family planning and positive attitudes toward women are all depicted. The series also shows women empowering themselves through education, financially successful cooperatives, and by avoiding unplanned pregnancies via modern contraception.

The *Zinduka* series and ten radio spots were developed based on audience research, a materials development workshop, and a treatment design workshop. The materials development workshop determined that the primary issues to be addressed through the series and spots regarding modern family planning methods, users and service providers were: variety of methods; empowerment; safety; reversibility; reliability; good image of modern family planning users; good image of service providers; and, dialogue between couples.

**Location:** Tanzania

**Dates:** 1991-94

<b>Project Cost:</b>	\$532,744 for entire "Laying the Foundation: Family Planning IEC" project
<b>Agencies Involved:</b>	Health Education Division of the Ministry of Health of Tanzania The Johns Hopkins University/Population Communication Services UMATI (evaluation)
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 52 15-minute episodes of <i>Zinduka</i>, a radio soap opera, aired twice weekly at 9:30 p.m. Tuesdays and 1:15 p.m. Wednesdays</li><li>▶ 10 radio spots</li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ Pre-project baseline survey with 2,783 respondents (1,413 men and 1,370 women) in nine regions conducted in 1991</li><li>▶ Follow-up survey with 3,574 respondents in nine regions conducted in 1994</li><li>▶ Monitoring of soap opera through focus groups conducted in the third, sixth and ninth months of airing</li></ul>
<b>Main Accomplishments:</b>	<p><b><i>Exposure</i></b></p> <ul style="list-style-type: none"><li>▶ 24.7% of men and 23.1% of women surveyed had listened to <i>Zinduka</i> at least once</li></ul> <p><b><i>Recall</i></b></p> <ul style="list-style-type: none"><li>▶ Only 29% of those exposed to <i>Zinduka</i> agreed with the statement, "Women who practice family planning tend to be more promiscuous than those who don't," as compared to nearly 40% of those who were not exposed to the series</li><li>▶ 32% of <i>Zinduka</i> listeners strongly agreed that school girls at all levels should be encouraged to practice family planning in order to prevent unwanted pregnancies, as compared to 22% of those who had not listened to <i>Zinduka</i></li><li>▶ Attitudes toward modern family planning methods and family planning users were highly and almost equally favorable among both listeners and non-listeners</li></ul>
<b>Sources:</b>	Preliminary project evaluation report

**10. KUELEWANA NI KUZUNGUMZA**  
(*'Understanding through Discussion'*)

<b>Program Objective:</b>	To increase the number of client visits to family planning providers; and, to increase the percentage of family planning users who continue use for at least one year from 67 to 75 percent.
<b>Description:</b>	<p>This radio soap opera was developed under a project known popularly as the "Haki Yako" ("It's your right!") project. <i>Kuelewana Ni Kuzungumza</i> (<i>'Understanding through Discussion'</i>) was produced and broadcast in Swahili once a week on the national radio station. In addition, the project aired 10 radio spots encouraging partners to discuss family planning or reassuring the public that modern methods are safe, and that service providers are well-trained, caring, and trustworthy. The program and spots told interested couples to visit family planning services.</p> <p>To promote the program, special events were held in which the radio soap opera characters visited clinics in four parts of the country. Celebrations featuring music, dancing, drama and speeches by local and national dignitaries were staged in four urban centers: Nairobi, Mombassa, Kisumu and Nyeri.</p> <p>All family planing providers in the country received four leaflets on family planing methods and flipcharts (in Swahili and English) to help explain the methods. In addition, clinic providers received two posters. A community-based distributor's manual, reference handbook and training-of-trainers guides were also developed under the project.</p>
<b>Location:</b>	Kenya
<b>Dates:</b>	1992
<b>Project Cost:</b>	\$765,560
<b>Agencies Involved:</b>	National Council for Population and Development (NCPD) Family Planning Association of Kenya (FPAK) The Johns Hopkins University/Population Communication Services

**Media Used:**

- ▶ 76 30-minute episodes of *Kuelewana Ni Kuzungumza* ('Understanding through Discussion')
- ▶ 10 radio spots
- ▶ 2 television spots
- ▶ 4 methods leaflets, 1,150,000 copies total
- ▶ 2 flipcharts, 5,830 copies total
- ▶ Newspaper advertisements

**Evaluation:**

- ▶ Baseline conducted in 1991
- ▶ Post-intervention survey conducted in 1993
- ▶ Observation of family planning counseling sessions
- ▶ Tracking of new and continuing family planning users at 25 clinics
- ▶ Semi-annual Adult and Housewives National Omnibus surveys included specific questions on family planning in 1991, 1992, 1993 and 1994

**Main**

**Accomplishments:**

***Exposure***

- ▶ By 1993, 76% of the adult population of Kenya had been exposed to at least one Haki Yako campaign material
- ▶ By 1994, 56% of the population had heard the radio drama
- ▶ New family planning clients listened to the radio soap opera at twice the rate of the general adult population

***Recall***

- ▶ When asked what influenced them to seek family planning services, new clients listed the radio drama more often than any other media

***Behavior Change***

- ▶ Nearly half of those who heard the radio drama in 1993 took some action as a result: they talked with a partner or friend, visited a family planning service site, or adopted a family planning method
- ▶ 38% of new family planning clients said the radio drama influenced their decision to visit a clinic
- ▶ Couple communication about family planning increased from 38% to 42%

- ▶ The numbers of new clients per month seen at 11 sentinel family planning delivery sites increased during the campaign
- ▶ The percentage of the population that continued using a modern family planning method for at least one year rose from 67% to 71% in 1993

**Sources:** Family Planning Association of Kenya, et.al. (1994)

**11. GOI GERAMER GOPPO**  
(*Tale of a Rural Community*)

<b>Program Objective:</b>	To promote family planning and maternal child health while raising the image of family planning field workers among a rural population.
<b>Description:</b>	<p><i>Goi Geramer Goppo</i> (<i>Tale of a Rural Community</i>) is part of a larger initiative targeting rural audiences being carried out by the Bangladesh Ministry of Health and Family Welfare and The Johns Hopkins University Center for Communication Programs. The series consists of 25 30-minute dramas which deal with family planning and maternal child health. Diffusion of the drama is through a two-pronged strategy: in addition to being broadcast on the national radio station, the programs are used as a point of departure for discussion groups in rural areas lead by family planning field workers.</p> <p>In this soap opera, Shahar considers taking a second wife and selling one of his many daughters. Quddus and his wife, on the other hand, are childless and are planning their future family.</p> <p>Although this project has not yet been evaluated, it offers an interesting design in which a soap opera format is used simultaneously for mass diffusion and for targeted use with specific groups. A pending evaluation will reveal the relative effectiveness of these two diffusion plans.</p>
<b>Location:</b>	Bangladesh
<b>Dates:</b>	1993
<b>Project Cost:</b>	\$14,550
<b>Agencies Involved:</b>	Ministry of Health and Family Welfare The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	▶ 25 30 minute episodes of <i>Goi Geramer Goppo</i> available on cassette as well as broadcast over the national radio station

- Sources:**
- Population Communication Services/Population Information Program (1992)
  - Population Communication Services/Population Information Program (1993)
  - Johns Hopkins Center for Communication Programs (1994)

**12. TWENDE NA WAKATI**  
(*'Let Us Go with the Times'*)

**Program Objective:** To promote family planning and AIDS prevention.

**Description:** *Twende Na Wakati* (*'Let Us Go with the Times'*) uses an entertainment-education approach based on the work of Miguel Sabido. The 204-part series utilizes three character types: "good" and "bad" role models, who share or reject, respectively, the educational values promoted by the program, plus a set of "ambivalent" characters whose attitudes and behaviors evolve so that they adopt the positive educational values, and are rewarded accordingly in the soap opera.

Each episode ends with a 30- to 40-second epilogue, which summarizes the major issues dealt with in the program and points to implications for the audience. The epilogues serve as an educational advertisement for family planning and AIDS prevention.

The project features a unique evaluation designed by scholars at the University of New Mexico. In the field experiment, most of Tanzania is exposed to *Twende Na Wakati* (the communication intervention or treatment), and a large central region of the country is not exposed to the radio program (the control area). This experimental design will enable the researchers to isolate the effects of the radio soap opera from other social changes that are occurring at the same time in Tanzania. A series of separate measures will be used to evaluate the effectiveness of the radio soap opera in generating a demand for family planning and reducing the fertility rate, along with increasing the adoption of HIV/AIDS prevention. Results of the evaluation will not be available until 1996.

**Location:** Tanzania

**Dates:** 1993-1995

**Project Cost:** Approximately \$87,605, exclusive of costs for training, technical assistance, research and evaluation.



- Agencies Involved:** Radio Tanzania  
Population/Family Life Education Program (POFLEP)  
Population Communications International  
University of New Mexico (evaluation)
- Media Used:** ▶ 204 episodes of the bi-weekly radio soap opera to be broadcast at peak prime time between July 1993 and June 1995
- Evaluation:** ▶ 3 sets of personal interviews with a random sample of 3,000 individuals in the control and treatment areas  
▶ Clinic intake rates of new adopters of family planning and HIV prevention collected from 75 clinics  
▶ Patient responses to a clinic intake questionnaire at Ministry of Health clinics in the control and treatment areas  
▶ Analysis of Demographic and Health Surveys completed in 1992 and to be carried out in 1995/96  
▶ Data from focus groups and in-depth interviews with new adopters and non-adopters of family planning and of AIDS prevention in the control and treatment areas  
▶ Analysis of letters received by Radio Tanzania in response to the radio broadcasts  
▶ A mailed survey of these letter writers
- Sources:** Rogers (1994)  
Personal communication with Dr. Peter Vaughn, Population Communications International Consultant, 10/94

## **Variety Programs**

### **13. DIALOGO** (*'Dialogue'*)

**Program Objective:** To promote family planning.

**Description:** A good example of consistent, planned, long-term use of radio to encourage family planning is *Diálogo* (*'Dialogue'*), the Costa Rican radio variety show. A nationally broadcast 10-minute radio program, *Diálogo* is produced by the Centro de Orientación Familiar (COF), a private organization that promotes responsible parenthood through sex education. By the mid-1980s, five national or regional radio stations carried the show as often as five times a week each.

*Diálogo* offers "integrated sexual education," including messages about family planning, sexuality, parent-child relations, and divorce. It began in 1970 as an attempt to break down taboos against discussion of sexual issues. Over the years, *Diálogo* has had many formats: dialogues between a professor and a laywoman, dramatized life stories of women, and others. A key feature of *Diálogo* is that it answers letters from listeners--on the air, in a newspaper column, and in personal replies by mail. Letter received sometimes suggest themes for radio programs.

The program was intended at first to reach lower-class women, and it has succeeded. A 1978 survey showed that *Diálogo* reached poor people--male and female, urban and rural--to an extent unusual in development communication efforts. The poor made up 80% of the audience, just as they made up 80% of the population.

In 1984-85, with the help of The Johns Hopkins University/Population Communication Services, *Diálogo* underwent a 15-month review and upgrading of content and technical quality. Listeners were increasingly involved in various ways. For example, women and women's groups were asked to monitor the program and give their opinions. Letters from listeners increased from 30-50 a week. In 1986, the program won a national broadcasting prize.

**Location:** Costa Rica

**Dates:** 1970-present

<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Centro de Orientación Familiar (COF) Stanford University (evaluation) The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	► 10-minute radio variety program
<b>Evaluation:</b>	► 1978 survey to determine reach of <i>Diálogo</i> ► 1985 survey
<b>Main Accomplishments:</b>	<i>Exposure</i> ► In 1978, 36% of the nation's adults were regular listeners  <i>Recall</i> ► In 1978, regular <i>Diálogo</i> listeners at all social levels had better knowledge of and attitudes toward family planning than non-listeners and also were more likely to practice family planning ► Evaluation in 1985 showed continuing impact: listeners proved to be much more knowledgeable about family planning than non-listeners
<b>Sources:</b>	Gilluly & Moore (1986)

**14. *AL OM AL WAAIA***  
**('The Aware Mother')**

<b>Program Objective:</b>	<p>To provide Egyptian mothers with:</p> <ul style="list-style-type: none"><li>• an awareness of the seriousness of diarrhea and dehydration;</li><li>• knowledge of how to manage the disease correctly; and,</li><li>• an understanding of the principles behind oral rehydration therapy.</li></ul>
<b>Description:</b>	<p>Egypt's elevated infant mortality rate due to diarrhea and dehydration lead the National Control of Diarrheal Diseases Project (NCDDP) to launch a mass media campaign aimed at informing mothers about this critical issue, and how to handle the disease in their own homes. In 1983, information on dehydration and its treatment had never been available to the majority of the population. Confirming this, the project's baseline survey showed that only 32% of the sample had heard of dehydration, and only a very insignificant number of mothers (1.5) had ever heard of oral rehydration therapy (ORT).</p> <p>The campaign had two components. A 3-month radio campaign featuring <i>Al Om Al Waaia</i> ('The Aware Mother'), used a variety show format to raise awareness of the issues. Drama, songs, prize competitions and interviews with mothers all served as vehicles for conveying the program's main messages. The second part of the campaign consisted of two television spots aired nationally over one month. Print materials were developed to accompany the mass media materials.</p> <p>Evaluation results showed that the television campaign was more effective than radio in reaching the target audience. The increase in awareness of diarrhea, dehydration and oral rehydration therapy increased dramatically as a result of the television spots: over 87% of those surveyed were aware of ORT and 36% had acted on this newly acquired information by using ORT. By comparison, 47% of those exposed to the radio program were aware of ORT and no respondents reported that they had acted on this newly acquired information.</p>
<b>Location:</b>	Egypt
<b>Dates:</b>	1983-84

<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Egypt's National Control of Diarrheal Diseases Project (NCDDP)
<b>Media Used:</b>	<ul style="list-style-type: none"> <li>▸ Radio variety program, <i>Al Om Al Waaia</i>, aired over 3 months in the Alexandria region</li> <li>▸ 2 television spots aired nationally during a one-month period</li> <li>▸ Print materials</li> </ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"> <li>▸ Baseline survey with 2,100 respondents</li> <li>▸ Post-broadcast survey with 525 respondents following broadcast of the radio program</li> <li>▸ Post-broadcast survey with 525 respondents following broadcast of the television spots</li> </ul>
<b>Main Accomplishments:</b>	<p><i>Exposure</i></p> <ul style="list-style-type: none"> <li>▸ 23% of those surveyed in the post-broadcast radio survey had heard the program <i>Al Om Al Waaia</i></li> <li>▸ 92% of those surveyed in the post-broadcast television survey had seen the television spots</li> </ul> <p><i>Recall</i></p> <ul style="list-style-type: none"> <li>▸ Over 47% of those surveyed in the post-broadcast radio survey were aware of oral rehydration therapy</li> <li>▸ Over 87% of those surveyed in the post-broadcast television survey were aware of oral rehydration therapy</li> </ul> <p><i>Behavior Change</i></p> <ul style="list-style-type: none"> <li>▸ 36% of respondents in the post-broadcast television survey reported using oral rehydration therapy as a result of the newly acquired information about diarrhea and dehydration</li> </ul>
<b>Sources:</b>	Elkamel & Hirschorn (1984)

# D. Music

#### **D. POPULAR MUSIC**

Unlike television and radio drama, popular music has not been extensively used in evaluated entertainment-education projects. Still, the four projects described here which have been evaluated show that when used to its best advantage, this medium offers an excellent vehicle for reaching a range of audiences, and especially young people.

In addition to the projects highlighted in this section of the inventory, the Zaire AIDS Prevention Campaign described in the Multi-Media section of the inventory also used popular songs as a key campaign component.

1. Jamaican Family Planning Communication Campaign, 1985-1986
2. The Communication for Young People Project (Tatiana & Johnny),  
Latin America, 1986-87
3. The Philippine Young People's Project, 1987-90
4. The Nigeria Music Project, 1988-1993

## **1. JAMAICAN FAMILY PLANNING COMMUNICATION CAMPAIGN**

**Project Objective:** To promote sexual responsibility among teens in Jamaica.

**Description:** As part of an integrated communication campaign to encourage young people to postpone sex and to avoid unwanted pregnancies, this campaign produced the hit song, "Before you be a mother, you got to be a woman." This song was sung by the popular reggae group Gem Myers and the Fab Five, and includes lyrics such as:

Everyone a tell you, "Don't jester little girl, little girl,  
don't spoil your future,  
before you be a mother, you got to be a woman,  
before you be a mother, got to be a woman.  
Got to be a woman,  
got to get your education,  
got to get your occupation,  
before you be a mother,  
enjoy your school days,  
before you be a mother,  
sort out your future,  
before you be a mother,  
have fun while you can, children can wait till you  
become a woman.

The campaign, which followed a successful Jamaican National Family Planning Board campaign stressing the two-child concept, also used television and print materials to reach teens. The campaign's television spot told the story of a schoolgirl who becomes pregnant; the moral was, "It could happen to you."

**Location:** Jamaica

**Dates:** 1985-1986

**Project Cost:** Approximately \$350,000 for the entire campaign.

**Agencies Involved:** Jamaican National Family Planning Board



- Media Used:**
- Song, "Before you be a mother, you got to be a woman," broadcast over commercial radio stations in Jamaica
  - 1 television spot
  - Posters
  - Billboards
  - Press announcements
- Evaluation:**
- Evaluation of the campaign was conducted in 1986
- Main Accomplishments:**
- Recall*
- According to the 1986 evaluation, about 90% of respondents recalled the sexual responsibility messages in "You got to be a woman."
- Sources:**
- Brown & Singhal (1990)  
Rowley (1986)  
Singhal & Rogers (1989)

## **2. THE COMMUNICATION FOR YOUNG PEOPLE PROJECT (TATIANA & JOHNNY)**

**Project Objective:** To reach young people in Mexico and 10 other Latin American countries with messages encouraging sexual responsibility.

**Description:** The Communication for Young People Project--better known as "Tatiana & Johnny"-- was an innovative application of the concept of targeting a mass media campaign to a wide geographic region rather than to one specific country. The campaign used music and related entertainment and promotional materials to reach a large regional audience of young adults with a message of sexual responsibility. As the project unfolded, it engaged the participation of a major producer of entertainment products in Mexico, youth guidance centers in 11 Latin American countries, and media representatives throughout the region.

Two songs were chosen through a contest among professional songwriters--"Cuando estemos juntos" ('When we're together') and "Detente" ('Wait'). Two popular young performers, Tatiana Palacios, a Mexican singer, and Johnny Lozada Correa, of the Puerto Rican band Menudo, were chosen to record the songs; these singers were chosen because of their commercial potential, their availability and willingness to participate in the project, and their image as positive role models. The records and videos were sent to radio and television stations throughout the region and heavily promoted. "Cuando estemos juntos" debuted on *Siempre en Domingo*, a popular television variety show that reached over 150 million people. "Detente" was released a few months later.

The songs were available for free to radio and television stations that would mention the address and telephone number of one of the affiliated youth centers or family planning clinics whenever the songs were broadcast.

When the songs were released in 1986, they met with a degree of commercial success that was unprecedented for this type of entertainment-education project. "Cuando estemos juntos" reached the top of the Mexican music charts and stayed there for three months; it also was a number-one hit in Peru. "Detente" was a top-ten hit in Mexico. Both songs made the top-twenty in all the countries in which they were released.

At the peak of its popularity, "Cuando estemos juntos" was played over 20 times per day on various Mexican radio and television stations. The performers appeared on television talk shows, and the news media gave the project extensive coverage. All this attention amounted to free publicity for the family planning message. Together, the songs, videos, television spots, and related publicity received over one million hours of free airtime. Tatiana's record album, which included the two songs, sold over half a million copies--a best seller by Mexican standards. (Album royalties were donated to the project).

<b>Location:</b>	Mexico/Latin America Region
<b>Dates:</b>	1986-87
<b>Project Cost:</b>	\$300,000
<b>Agencies Involved:</b>	The Johns Hopkins University/Population Communication Services Fuentes y Fomento Intercontinentales
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 2 popular songs</li><li>▶ 2 music videos</li><li>▶ 2 television spots</li><li>▶ 2 radio spots</li><li>▶ 1 45 RPM record with a fold-out poster jacket</li><li>▶ 1 press kit</li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ Survey of Mexican preteens and teens between the ages of 10 and 19 with a sample of 2,296, conducted six months after the campaign</li><li>▶ In 1989 (3 years after the project ended) another survey was conducted among 1,200 young people in Mexico City and Lima</li><li>▶ 6 focus group discussions</li><li>▶ Content analysis of letters</li><li>▶ Interviews with media representatives</li></ul>

**Main**

**Accomplishments:**

***Exposure***

- ▶ Over 150 million people saw the campaign launched when "Cuando estemos juntos" debuted on the popular weekly program, *Siempre en Domingo*
- ▶ Both songs made the top twenty in all the countries in which they were released, and in many countries hit the top of the charts

***Recall***

- ▶ More than 64% of those surveyed 6 months after the campaign knew that "postpone sex" was the main message of "Detente"
- ▶ Teens liked the songs and Tatiana was named the favorite singer by more teens than any other female singer (38%)

***Behavior Change***

- ▶ More than half of those surveyed 6 months after the campaign said they discussed the songs with their female friends and 32% said they discussed them with their male friends, and more than one third, with their mother
- ▶ Whether teens sought information or services as a result of the songs could not be tracked because the referral centers mentioned in the TV and radio spots and on the record cover did not track clients by source of referral

**Sources:**

Brown & Singhal, 1993)  
Church & Geller (1990)  
Kincaid, et.al. (1988)

### **3. THE PHILIPPINES YOUNG PEOPLE'S PROJECT**

**Project Objective:** To promote sexual responsibility among adolescents in the Metro Manila area.

**Description:** Following the success of the Tatiana and Johnny project in Latin America, The Johns Hopkins University/Population Communication Services worked with the Population Center Foundation (PCF) in the Philippines to develop The Philippine Young People's Project. This project is positioned as a case study in how to develop and implement a successful entertainment-education project, in part because it was able to build upon the following "lessons learned" from the Tatiana and Johnny project:

- ▶ Work with specialists;
- ▶ Link the campaign to interpersonal services;
- ▶ Build corporate support into the design; and,
- ▶ Design a comprehensive evaluation.

In the spring of 1988 "That situation," a song and video performed by a relatively unknown Filipina named Lea Salonga and the internationally renowned group Menudo was one of the most popular songs in Manila. What made the song different from other hits was its message: love can wait; don't fall too hard, or you'll get caught in "that situation." A second song, encouraging sexual responsibility, "I still believe," sung by Lea and former Menudo member Charlie Masso, was an even bigger hit a few months later. While "That situation" is sung entirely in English, the lyrics of "I still believe" include both English and Tagalog verses.

The campaign had two phases: the commercial and the institutional. The commercial phase established the songs and videos as hits on radio and television. The institutional phase linked the songs with the message of sexual responsibility through print, TV, and radio spots; a telephone counseling hot line called "Dial-a-Friend" that Lea promoted in TV spots; a tour of schools by Lea; and essay-writing and art contests for young people.

An innovative feature of the project was the cost-sharing strategy. PCF negotiated a total of \$1.4 million worth of corporate sponsorship including free and paid television and radio time, press coverage and other publicity, promotional posters, t-shirts, prizes, and picture cards of the artists with the song lyrics--almost six times the \$250,000 direct cost of the project.

**Location:** Philippines

**Dates:** 1987-90

**Project Cost:** \$250,000

**Agencies Involved:** Population Center Foundation (PCF)  
The Johns Hopkins University/Population Communication Services

**Media Used:**

- ▶ 2 songs
- ▶ 2 music videos
- ▶ 5 television spots
- ▶ Telephone counseling hot line called "Dial-a-Friend" that Lea promoted in TV spots

**Evaluation:**

- ▶ Baseline survey of 600 youths, 12-24 years old, conducted in March 1988
- ▶ Mid-project survey of 600 youths, 12-24 years old, conducted in August 1988
- ▶ Final survey of 600 youths, 12-24 years old, conducted in November 1988
- ▶ Monitoring system of calls to the "Dial-a-Friend" hotline

Note: the research team focused its data on the song "I still believe" because project planners had chosen it as the primary backdrop to promote "Dial-a-Friend" and because reactions to the song were gathered during both mid-term and final surveys.

**Main Accomplishments:**

*Exposure*

- ▶ The song reached 92% of the young people targeted

***Recall***

- ▶ 70% of the intended audience could appropriately interpret the song's message
- ▶ 90% of those surveyed said that they liked the song

***Behavior Change***

- ▶ 44% of those who had heard the song said that they talked to parents or friends about the songs
- ▶ The "Dial-a-Friend" hotline received over 8,000 calls in the first seven months of operation
- ▶ Between June 1998 and December, 1989, the hotline logged a total of 22,285 calls, averaging 293 calls per week. About 59% of these calls were actual problem cases; the others were inquiries about "Dial-a-friend, requests to talk to Lea, and general questions
- ▶ 25% of those who had heard the song said that they sought information about contraceptives (33% of males and 22% of females)

**Sources:**

Church & Geller (1990)  
Rimon II, et.al. (1994a)

#### **4. THE NIGERIA MUSIC PROJECT**

**Project Objective:** To promote sexual responsibility among primarily urban audiences across Nigeria.

**Description:** Launched in 1988, Phase I of the Nigeria Music Project involved the production and commercial launch of two family planning songs performed by two of the most popular artists in the country, King Sunny Ade and Onyeka Onwenu. Phase II was comprised of a national launch in 1989 and promotion of the message of the songs. Both songs were immediate hits and rose to the top of the charts where they remained for several weeks. In addition to performing to large crowds and publicizing child survival and family planning, King Sunny Ade and Onyeka Onwenu visited maternal/child health and family planning clinics and gave talks on family planning. Over 30 newspaper and magazine articles were written about the release of King Sunny Ade's album, "Wait for me," which contained both songs. Phase III linked the songs to Public Service Announcements (PSAs) encouraging potential clients to visit Planned Parenthood Federation of Nigeria (PPFN) facilities as well as public sector clinics.

There were also six television PSAs and six radio PSAs which were aired based on geographic need as determined by research findings. For example, the PSA addressing early marriage was aired primarily in the North, to address this problem there. In the South and East, where family planning is more widely accepted, more PSAs were aired with direct focus on this subject.

The project demonstrates the cost-effectiveness of mass-media promotion. The total cost of the project was \$293,4000. Because of the extensive reach of mass media, the project reached 46 people of reproductive age for every dollar spent, or 2.2¢ per person. In addition, the two stars provided their services for free to the project, and King Sunny Ade donated the royalties from the two songs to charity. Commercial recording companies produced and distributed the album and audio cassettes.



The final phase of the music project coincided with the launch of Nigeria's national family planning logo. The logo was therefore featured on the PSAs mentioned above, as well as on billboards, posters, and other print materials. The evaluation results consider the impact of both the music and logo campaigns.

<b>Location:</b>	Nigeria
<b>Dates:</b>	1988-1993
<b>Project Cost:</b>	\$293,400
<b>Agencies Involved:</b>	Planned Parenthood Federation of Nigeria (PPFN) Federal Ministry of Health Of Nigeria The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	<ul style="list-style-type: none"> <li>▶ 2 songs, "Choices" and "Wait for me"</li> <li>▶ 2 music videos</li> <li>▶ 6 television PSAs aired about twice a day between June and November 1992</li> <li>▶ 6 radio PSAs aired about four times a day between June and November 1992</li> </ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"> <li>▶ Survey regarding the songs and music videos, with 1,500 urban and 300 rural respondents</li> <li>▶ Baseline survey regarding the PSAs and logo, with 1,518 respondents (70% urban, 30% rural)</li> <li>▶ Final survey regarding the PSAs and logo, with 1,493 respondents (70% urban, 30% rural)</li> <li>▶ Clinic attendance was monitored in 24 sentinel sites over an 18-month period but the data collection was disrupted by political and social disorder in Nigeria</li> </ul>
<b>Main Accomplishments:</b>	<p><i>Exposure</i></p> <ul style="list-style-type: none"> <li>▶ Five months after its launch, 57% of urban respondents and 22% of rural respondents saw the videos or heard the songs</li> <li>▶ Nearly 2/3 of those interviewed in the PSA/logo survey had been exposed to at least one of the PSAs</li> <li>▶ 69% had been exposed to the logo</li> </ul>

***Recall***

- ▶ More than 90% of those exposed to the songs or videos strongly agreed with the messages that couples should practice family planning and have only the number of children that they can care for

***Behavior Change***

- ▶ In urban areas, 44% of respondents said that they had spoken to their friends about the songs, and 27% said that they had spoken with their sexual partners about them
- ▶ 32% of those interviewed in the PSA/logo survey had discussed the logo with someone, and 18% reported having taken some action as a result of seeing the logo
- ▶ 9% said they obtained a family planning method as a result of seeing the logo
- ▶ Those respondents who were highly exposed to the campaign (defined as able to describe both the PSAs and the logo) were 3 times more likely to communicate with their spouses about family planning, 5 times more likely to have positive family planning attitudes, and almost twice as likely to use family planning when compared to those who were unexposed
- ▶ Rural respondents with high exposure were 7 times more likely to have positive family planning attitudes when compared to those who were unexposed

**Sources:**

Church & Geller (1990)  
Population Communication Services (1990)  
Rimon II, et.al. (1994b)

## E. Film/Video

## **E. FILM/VIDEOS**

Films and videos are popular formats for entertainment-education projects. At least 44 films and videos were considered for inclusion in this section of the inventory, although most did not have substantive evaluation data to document results. The six projects selected for full entries are those films and videos which featured the strongest evaluation components.

1. *Consequences*, Zimbabwe/Africa Region, 1987-88
2. *It's Not Easy*, Uganda/Africa Region, 1990-91
3. *Eni a Wi Fun* ('To Be Forewarned') Nigeria, 1990
4. *Swapner Shuru*, Bangladesh, 1990-92
5. *Faces of AIDS*, African Region, 1990-92
6. *Equatorial Trilogy*, Indonesia, 1992

In addition, brief summaries of the following films and videos for which evaluation data were not available but which are nevertheless of interest are provided at the end of this section:

7. MEXFAM/JOICEPF Films, Latin American Region, 1986-91
8. *Karate Kids*, Multi-region, 1990
9. *Yafaman* ('Forgiveness'), Cote d'Ivoire, 1992
10. *Meena, the Girl Child of South Asia*, South Asia Region, 1994

## 1. CONSEQUENCES

**Film/Video Objective:** To encourage African adolescents to take precaution to avoid unwanted pregnancies by demonstrating the consequences of such a pregnancy.

**Description:** *Consequences* tells the story of Rita, who is 16 years old and lives in a high-density urban area in Africa. She is bright, talented, and has a steady boyfriend. She will soon graduate from secondary school and plans to go to university. Life is good--until she discovers that she is pregnant.

Through Rita's story, *Consequences* offers adolescents insights into the reality of teen pregnancy and urges them to consider either postponing sex or taking precautions to avoid getting pregnant.

*Consequences* was produced by John Riber, a filmmaker renowned for his pro-social films produced in Africa. Since distribution of the film began in 1988, over 3,300 copies have been distributed through nongovernmental organizations, television and film distribution companies, mobile van systems, home video sales/rental firms, and official cinema halls. The film is available in English, French, Setswana, Swahili, Shona and Ndebele. *Consequences* has won seven international awards.

**Location:** Zimbabwe/Africa Region

**Dates:** 1987-88

**Project Cost:** \$350,000

**Agencies Involved:** Development for Self Reliance

**Media Used:**

- ▶ 54-minute film, *Consequences*, available in 16mm and video
- ▶ Support materials including color poster, discussion guidelines and photonovela

**Evaluation:**

- ▶ A "Rapid Assessment Evaluation," consisting of telephone surveys and fax letters questions regarding the use of the film and appeal to audiences was conducted between 1989 and 1992. Countries participating in the "Rapid Assessment Evaluation" were: Uganda, Ethiopia, South Africa, and Burkina Faso.
- ▶ Interviews, survey and participant observation of film viewings and discussion were used to evaluate the impact of *Consequences* in an educational setting in Kenya in 1991
- ▶ In 1993, a project under which 75 Zimbabwean schools received copies of *Consequences* was evaluated through a survey regarding the use of the film; 45% of the participating schools responded to the survey.

**Main  
Accomplishments:**

***Exposure***

The results of the "Rapid Assessment Evaluation" estimated that:

- ▶ Approximately 25,000 people in South Africa had seen the film
- ▶ Approximately 39,000 people in Ethiopia had seen the film
- ▶ Approximately 50,000 people in Burkina Faso had seen the film

The results of the Zimbabwean schools project evaluation showed that:

- ▶ The film was being used in all the schools surveyed
- ▶ More than 19,000 students had seen the film through the project
- ▶ 85% of the schools surveyed said they used the film as a point of departure for discussion with students

***Recall***

The results of the Kenyan evaluation showed that:

- ▶ Audiences participating in the study found *Consequences* highly entertaining and educative
- ▶ The Zimbabwean production was found to be appropriate and realistic for participating Kenyan audiences, enhancing viewer involvement in the story and identification with film characters
- ▶ Participating audiences understood film messages clearly and responded to messages that were salient
- ▶ Participants linked positive role film models with responsible sexual behavior, negative role models with irresponsible behavior, and either behavior with its consequences
- ▶ identification with positive film role models was related to responsible attitudes and intended behavior related to sexuality

The results of the "Rapid Assessment Evaluation" showed that:

- The film was effective in engaging audiences
- The film was effective in communicating its messages to audiences

The results of the Zimbabwean schools project evaluation showed that:

- In all schools the film was well received by both students and staff

### ***Behavior Change***

The results of the Kenyan evaluation showed that:

- The film was effective in expanding the client base for family planning organizations
- In the context of family life education, *Consequences* apparently contributed to declining rates of pregnancy in schools

### **Sources:**

Bednar (1994)  
Hamilton-Wray (1992)  
Hudock (1993)  
Media for Development International (1994)  
Smith (1989)  
Wray (1991)

## **2. IT'S NOT EASY**

<b>Film/Video Objective:</b>	<p>To:</p> <ul style="list-style-type: none"><li>• clarify basic facts about HIV/AIDS;</li><li>• promote acceptance of people with AIDS in the workplace; and,</li><li>• encourage safer sexual behavior.</li></ul>
<b>Description:</b>	<p>Produced by award-winning filmmaker John Riber, <i>It's Not Easy</i> dramatizes the story of Suna, a young African business executive whose life is moving along well--until he discovers that his new-born son is infected with HIV. The drama unfolds as neighbors, friends and co-workers learn to become allies, instead of enemies, in the battle for life.</p> <p>To date, nearly 2,000 copies of <i>It's Not Easy</i> have been distributed. The film is available in English, French, Luganda, Swahili and siSwati. <i>It's Not Easy</i> has won seven international awards.</p> <p><i>It's Not Easy</i> was the subject of an interesting research project in 1991. AIDSCOM conducted a study on an American audience to test if a film targeted for audiences of a developing country could be equally effective in the United States. The major findings of the study were that: 1) the film was effective in providing correct HIV/AIDS knowledge; 2) it had an impact on behavioral intention; and 3) it was appropriate for all races.</p>
<b>Location:</b>	Uganda/Africa Region
<b>Dates:</b>	1990-91
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Development for Self Reliance Union of National Radio and Television Organizations of Africa (URTNA) The Johns Hopkins University/Population Communication Services AIDSCOM (evaluation)
<b>Media Used:</b>	<ul style="list-style-type: none"><li>• 48-minute film, <i>It's Not Easy</i>, available in 16mm and video formats</li></ul>



**Evaluation:**

- ▶ A "Rapid Assessment Evaluation," consisting of telephone surveys and fax letters questions regarding the use of the film and appeal to audiences was conducted between 1989 and 1992. Countries participating in the "Rapid Assessment Evaluation" were: South Africa, Swaziland, Malawi and Tanzania.
- ▶ *It's Not Easy* was evaluated through a 1993 Zimbabwe Omnibus Survey conducted by the Johns Hopkins Center for Communication Programs in which 1,003 adults (493 men and 510 women) in five urban centers were interviewed

**Main**

**Accomplishments:**

***Exposure***

The results of the "Rapid Assessment Evaluation" estimated that:

- ▶ Approximately 20,500 people in Malawi had seen the film

The results of the Zimbabwe Omnibus Survey showed that:

- ▶ 44% of those interviewed had seen *It's Not Easy* on television

***Recall***

The results of the "Rapid Assessment Evaluation" showed that:

- ▶ The film was effective in communicating its messages to audiences

The results of the Zimbabwe Omnibus Survey showed that:

- ▶ Nearly 90% of those who had seen *It's Not Easy* could recall the film's main thesis

***Behavior Change***

The results of the Zimbabwe Omnibus Survey showed that:

- ▶ 77% of those who saw the film stated that they had taken some action as a result of the film
- ▶ 33% said that they would practice monogamy
- ▶ 26% discussed the film with their friends
- ▶ 23% discussed the film with their partner
- ▶ 15% said they used condoms as a result of seeing the film

**Sources:**

AIDSCOM (1991)  
Hamilton-Wray (1992)  
Hudock (1993)  
Media for Development International (1994)  
Population Communication Services/Population Information Program  
(1993)

**3. ENI A WI FUN**  
(*To Be Forewarned*)

<b>Film/Video Objective:</b>	To reach rural Yoruba-speaking audiences in 5 states through a video on health.
<b>Description:</b>	<p>This tragi-comedy, <i>Eni a Wi Fun</i> (<i>To Be Forewarned</i>), starring the popular Yoruban comedian, Baba Sala, brings to life the importance of family planning, oral rehydration therapy (ORT) and childhood immunization themes. The video integrates these themes within the context of primary health care.</p> <p><i>Eni a Wi Fun</i> tells the story of Ayilara, who has many children but finds it difficult to properly feed and clothe them. Ayilara asks his brother, Olabode, to take one of his children; he is refused. Another villager, Daodu Iyanda, believes that if he does not keep his wives pregnant, they will be seduced by other men. Olabode ultimately shows both families the importance of family planning and good health.</p> <p>Distribution of the video took place through mobile cinema vans which traveled throughout Oyo State as well as in Nigeria's four other Yoruba-speaking states (Ondo, Ogun, Kwara, and Lagos). After viewing the film, more people said they were aware of family planning methods and nearly all knew where to get them.</p>
<b>Location:</b>	Nigeria
<b>Dates:</b>	1990
<b>Project Cost:</b>	\$22,470
<b>Agencies Involved:</b>	Oyo State Ministry of Education The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	▶ 40-minute video, <i>Eni a Wi Fun</i> (also available in 16mm film)

- Evaluation:**
- ▶ 134 pre- and post-projection surveys in five selected viewing locations and five selected non-viewing areas, followed by immediate post-projection surveys
  - ▶ Monitoring of attendance and new user statistics from Ministry of Health clinics close to ten selected locations; however, this effort was abandoned due to technical difficulties encountered

**Main  
Accomplishments:**

***Recall***

- ▶ 95% of those surveyed said they liked *Eni a Wi Fun* and that they would recommend it to others
- ▶ 93% said they found the film believable
- ▶ 90% of those surveyed identified family planning as the topic of the film; 63% said the film was also about childhood immunization and 59% said the film was about ORT
- ▶ There was an increase in awareness among those surveyed of all family planning methods except the pill
- ▶ After viewing the film, 94% of all those surveyed knew where to go for family planning services, as compared to 81% prior to viewing the film
- ▶ There was an increase in the number of those who said they would recommend family planning to others, from 89% to 99%

**Sources:**

Kiragu, K. and Rwangabwoba, J.M. (1994)  
Johns Hopkins Center for Communication Programs (1994)  
Population Communication Services (1991)  
Population Communication Services (1992)  
Population Communication Services (1993)

**4. SWAPNER SHURU**  
(*'The Dream Begins'*)

<b>Film/Video Objective:</b>	To provide motivational information on family planning and child survival.
<b>Description:</b>	<p><i>Swapner Shuru</i> (<i>'The Dream Begins'</i>) was officially launched in February, 1991 by the Information, Education and Motivation (IEM) Unit of the Directorate of Family Planning and the Expanded Program on Immunization in Dhaka. This two-part film touches on the issues of family planning, immunization, birth spacing, and son preference by means of traditional entertainment such as music, dance, and folk theater.</p> <p>The film is distributed through two main formats: 16mm film and VHS video; it is also available in 35mm for cinemas and U-matic for broadcast. The film has been used by a range of agencies. Dozens of mobile units with projection facilities and training institutions across the country are using the film.</p>
<b>Location:</b>	Bangladesh
<b>Dates:</b>	1990-92
<b>Project Cost:</b>	\$27,458
<b>Agencies Involved:</b>	Information, Education and Motivation (IEM) Unit of the Directorate of Family Planning Expanded Program on Immunization in Dhaka The Johns Hopkins University/Population Communication Services John Snow, Inc.
<b>Media Used:</b>	► 2 22-minute episodes of <i>Swapner Shuru</i>
<b>Evaluation:</b>	► Special screening of the film for 400 viewers in 13 groups; post-viewing interviews were conducted with 138 people, both urban and rural

**Main**

**Accomplishments:**

***Recall***

- ▶ 29% of viewers rated the film as "excellent," 60% as "good," and 11% as "average"
- ▶ Nearly all viewers said they found the film entertaining and 84% said they would be willing to pay to see the film
- ▶ 85% of urban male, 84% of urban female, 92% of rural male and 95% of rural female respondents correctly identified family planning as a key message of the film
- ▶ Other messages correctly identified by viewers were: female education, dowry and pre- and post-natal care.
- ▶ 92% of viewers recalled that the principal female character was immunized during her pregnancy
- ▶ 93% of female respondents were able to state the correct age for infant immunization; 82% of males responded correctly to this question

**Sources:**

Johns Hopkins University/Population Communication Services (1991)  
Population Communication Services (1991)

## **5. *FACES OF AIDS***

**Film/Video Objective:** To stimulate discussion about AIDS in Africa.

**Description:** *The Faces of AIDS* is a 20-minute video produced by the AIDSTECH project in 1991-92 in both English, French and Swahili. *The Faces of AIDS* tells the story of the human experience of living with AIDS in Africa. People with HIV and AIDS, their husbands and wives, their families, doctors and health workers talk about how AIDS has affected their lives.

In *The Faces of AIDS*, a sick young woman is abandoned by her father, a mother worries about what will happen to her children when she dies, a doctor weeps at the death of her 24-year-old patient, a brother is determined to support and love his sick sister, and an orphaned boy is nurtured by his aunt. The stories give a glimpse of the hope and despair associated with AIDS and also challenge the viewer to confront and overcome adversity.

Starting in mid-1992, Media for Development International (MFDI) carried out several activities to maximize the distribution of the film, including a 4,000+ piece mailing, entry into 15 film and video festivals, getting it reviewed in 20 newsletters and magazines, holding mini-conferences and workshops, and other activities. Over 2,000 videos have been distributed by the end of 1994.

**Location:** African Region

**Dates:** 1992

**Project Cost:** Not available

**Agencies Involved:** AIDSTECH  
Media for Development International (MFDI)  
Family Health International/AIDSCAP

**Media Used:**

- ▶ 20-minute video *The Faces of AIDS*
- ▶ Discussion guidelines

- Evaluation:**
- ▶ Special screenings followed by group discussion and administration of a one-page questionnaire were held in: Kenya (19 viewers); Zimbabwe (39 viewers); Senegal (53 viewers)
  - ▶ Evaluation forms were distributed with the videos; only 9 forms (of over 200 sent out) were returned

**Main  
Accomplishments:**

***Recall***

- ▶ 100% of viewers felt the video was realistic
- ▶ 2/3 of viewers agreed strongly with the content, while the remaining 1/3 agreed somewhat
- ▶ Viewers correctly identified the theme of the film as how to cope with AIDS (rather than AIDS prevention)
- ▶ 3/4 of viewers felt their knowledge, attitudes or opinions about AIDS/HIV and people with AIDS was changed by viewing the video
- ▶ Over one half of viewers felt the video changed their self-perception of risk of HIV

**Sources:** Media for Development International (1993)



## 6. EQUATORIAL TRILOGY

<b>Film/Video Objective:</b>	To promote public awareness of the links between population growth and environmental degradation, as well as to motivate action to reduce fertility and improve environmental health.
<b>Description:</b>	<p>Under this project, three hour-long dramas were produced which explore the links between population and the environment: <i>Arak-Arakan</i> ('Procession'), <i>Tasi, Oh Tasi</i>, and <i>Anak Hilang</i> ('The Lost Child'). Leading national film directors and screen stars provided emotional force and high visibility to the Equatorial Trilogy. The dramas aired on Television Republik Indonesia during the network's 30th anniversary Celebration (August, 1992).</p> <p>The films portray three different perspectives on the hard lives of those living under the constraints of poverty, overpopulation, and environmental degradation. They also highlight the resourcefulness and resilience of people dealing with everyday problems. Themes running through the three films include the importance of family and community solidarity, social responsibility, responsible parenthood, family planning, and the role of women in improving quality of family life.</p>
<b>Location:</b>	Indonesia
<b>Dates:</b>	1992
<b>Project Cost:</b>	\$75,000
<b>Agencies Involved:</b>	Television Republik Indonesia The Johns Hopkins University/Population Communication Services
<b>Media Used:</b>	▶ 3 hour long dramas, <i>Arak-Arakan</i> , <i>Tasi, Oh Tasi</i> , and <i>Anak Hilang</i>
<b>Evaluation:</b>	▶ Representative sample survey of 1,119 men and women, aged 18-35 ▶ In-depth interviews with opinion leaders

**Main  
Accomplishments:**

***Exposure***

- ▶ The dramas captured about 1/3 of television viewers, a level considered high in Indonesia's competitive media market

***Recall***

- ▶ 77% of viewers claimed that the programs gave them a better understanding of the link between population growth and environmental quality

***Behavior Change***

- ▶ 41% of viewers said they discussed the films with others
- ▶ 82% of those who saw one or more of the films said they planned to do something differently about the size of their families
- ▶ of those who expressed an intention to do something, 69% said they intended to adopt family planning
- ▶ 91% of those who said they intended to do something wanted to do something to improve environmental quality as a result of seeing the films

**Sources:**

Population Communication Services/Population Information Program  
(1993)

## 7. MEXFAM/JOICEPF FILMS

<b>Film/Video Objective:</b>	To promote family planning and sexual education to a range of audiences, especially adolescents.
<b>Description:</b>	<p>A series of 15 videos was produced by the Fundación Mexicana para la Planificación Familiar (MEXFAM), Mexico's International Planned Parenthood (IPPF) affiliate, and the Japanese Organization for International Cooperation in Family Planning (JOICEPF). Most of the videos target young audiences and are used in MEXFAM's "Gente Joven" ('Young People') group. One of the key goals of the "Gente Joven" program is to delay childbearing until after age 20.</p> <p>The videos use animation to stimulate discussion about contraception and responsible parenthood. Teaching booklets are provided to help the group leader guide discussion. One video, <i>El último tren</i> ('The Last Train'), is the love story of two adolescents involved in their first sexual relationship. Another video, <i>La paloma azul</i> ('The Blue Pigeon'), targets younger audiences with messages about the physical and emotional changes of adolescence. <i>Música para dos</i> ('Music for two') is for older adolescents facing sexual and lifestyle choices and problems.</p>
<b>Location:</b>	Mexico/various regions
<b>Dates:</b>	1986-91
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Fundación Mexicana para la Planificación Familiar (MEXFAM) Japanese Organization for International Cooperation in Family Planning (JOICEPF)
<b>Media Used:</b>	▶ 15 animated videos
<b>Evaluation:</b>	▶ No formal evaluation results available
<b>Sources:</b>	Church & Geller (1990)

## **8. KARATE KIDS**

<b>Film/Video Objective:</b>	To fulfill the need for simple, explicit AIDS health education for street youth in the developing world.
<b>Description:</b>	<p><i>Karate Kids</i> is an animated action-adventure video that encourages youth to ask questions about their lives, their health, and AIDS. As part of an interactive cross-cultural HIV/AIDS education program for street kids, the video provides simple, explicit messages. <i>Karate Kids</i> is engaging as well as thought-provoking as it addresses the risks and concerns faced by street kids every day.</p> <p>The cartoon package comes with the video, a training book for educators, and a pocket comic book. <i>Karate Kids</i> is shown in community centers, in theaters, out of the backs of trucks, in hospitals, schools and prisons. It is now distributed in video format in 17 languages in over 100 countries; copying of the video is encouraged.</p> <p>The cartoon is designed as a "trigger" video--a tool that engages the audience and provokes questions. It can be used to talk about all three main aspects of adolescent sexual health with young audiences: control of sexually transmitted diseases including HIV, family planning (specifically condom use), and the prevention of sexual abuse through awareness, peer loyalty, and self-respect.</p>
<b>Location:</b>	In use world-wide
<b>Dates:</b>	1990
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	Street Kids International World Health Organization The National Film Board of Canada
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▸ 21-minute video</li><li>▸ Training book for educators</li><li>▸ Pocket comic book</li></ul>

- Evaluation:**
- Informal feedback from the field indicates that the video is well-received, however formal evaluation data was not available.
- Sources:** Lowry (1993)

## **9. YAFAMAN** (*'Forgiveness'*)

<b>Film/Video Objective:</b>	To promote positive attitudes toward sexual responsibility among school-going adolescents.
<b>Description:</b>	<p><i>Yafaman</i> (<i>'Forgiveness'</i>) is one activity within a larger campaign carried out by the Ivoirian Association for Family Welfare (AIBEF). The overall campaign goals are to:</p> <ul style="list-style-type: none"><li>• improve the counseling and interpersonal communication skills of service providers and social workers;</li><li>• promote positive attitudes toward sexual responsibility among school-going adolescents; and,</li><li>• increase attendance at family planning clinics and social centers in the project area by women of reproductive age.</li></ul> <p><i>Yafaman</i> was created as a result of a drama workshop for school-going adolescents to create plays with sexual responsibility and family planning themes. The plays written in the workshop were presented at a theater festival staged by AIBEF in Bouaké. The plays presented were judged; <i>Yafaman</i> won the competition and was produced as a video for television broadcast.</p> <p>The drama, which is presented in French, targets young people with a message about the consequences of teen pregnancy. A young woman has a relationship with a married man, thinking he will leave his wife and marry her. She becomes pregnant and he abandons her, leaving her alone without means.</p>
<b>Location:</b>	Cote d'Ivoire
<b>Dates:</b>	1992
<b>Project Cost:</b>	Entire campaign cost is \$283,397
<b>Agencies Involved:</b>	Ivoirian Association for Family Welfare (AIBEF) The Johns Hopkins University/Population Communication Services

**Media Used:** ▶ 34-minute video, *Yafaman*

**Evaluation:** ▶ No evaluation results are available

**Sources:** Johns Hopkins Center for Communication Programs (1994)  
Population Communication Services/Population Information Program  
(1992)

## **10. MEENA: THE GIRL CHILD OF SOUTH ASIA**

**Film/Video  
Objective:**

To promote the status of the girl child in South Asia.

**Description:**

Meena is the enchanting heroine of an animated film series produced by UNICEF in South Asia. The films are part of a package of communication materials promoting the status of the girl child in this region. The stories about Meena are full of adventure and comedy, but at their heart lie the real-life problems faced by female children. They show how girls and their families can transform their lives, developing problem solving and communication skills. As Meena becomes more widely known and loved, she becomes a symbol for the girl child in South Asia. She represents a role model for female children and a powerful advocate for their cause.

Hanna-Barbera productions, the world-famous creators of cartoon characters like Tom and Jerry and the Flintstones, are providing technical support to the project.

The film series will initially consist of 13 episodes of 12 minutes each. Two episodes are completed and each has been shown at least twice on the national television stations in Pakistan, Bangladesh and India. The films are fully animated, with music, sound effects and a dialogue track in English, Bangla, Hindi, Nepali and Urdu. In addition, educational materials and a range of promotional products are being developed to popularize the image of Meena.

The project is a joint initiative between Bangladesh, India, Nepal and Pakistan, countries where the situation of the girl child is most acute. A team of communication and media specialists, artists and animators from these countries have worked together to evolve the regional design. The film series will be distributed through: national television networks, cinema chains, mobile film units, commercial video networks, NGO networks, and formal and non-formal education channels.

**Location:**

Bangladesh/South Asia Region



<b>Dates:</b>	1992-present
<b>Project Cost:</b>	Approximately \$2 million (with an additional \$45 million currently being requested for project-related activities over the next 5 years)
<b>Agencies Involved:</b>	United Nations Children's Fund (UNICEF) Hanna-Barbera Productions
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 13 12-minute episodes of <i>Meena</i>, available in U-matic, VHS, 35mm and 16mm formats</li><li>▶ Educational materials, such as comic books, posters, facilitator's guidelines for groups and child-to-child activities, and a radio series co-produced by the BBC World Service</li><li>▶ Commercial products, including song cassettes, cups and plates, T-shirts, stickers, stationery sets, Meena dolls and games</li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ Not available</li></ul>
<b>Sources:</b>	Personal communication with William Hetzer, UNICEF, 10/94 UNICEF (n.d.)

# F. Comics

## **F. COMICS/PHOTONOVELAS**

It is somewhat rare to find projects which offer evaluation data regarding comic books. Often this format is used together with radio, film or television, media which can overshadow the simple but effective use of this print genre. Approximately ten projects using comics and photonovelas were considered. The first five entries in this category describe projects for which some (and not always thorough) evaluation data was available. The sixth entry from the Dominican Republic offers a unique use of comics for specific, hard-to-reach groups.

In addition to the projects highlighted in this section of the inventory, the Brazil Street Kids Campaign described in the Multi-Media section of the inventory also used comics as a key campaign component.

1. *Invincible Hong Kil Tong*, Korea, 1972
2. *Manuel Santi*, Ecuador, 1972-74
3. *Raju*, India, 1973
4. *Su Gran Error* ('His Big Mistake') and *Dos Familias* ('Two Families'), Colombia, 1973-74
5. Filipino Agricultural Analogy Series, Philippines, 1974-76
6. *Maritza* and *Mario*, Dominican Republic, 1990

## **1. INVINCIBLE HONG KIL TONG**

<b>Objective of Comic:</b>	To inform readers about nutrition and weaning practices.
<b>Description:</b>	<i>Invincible Hong Kil Tong</i> , produced by CARE, was one of the media used in a mixed-media campaign. The purpose of the campaign was to reach selected Korean audiences with nutrition information and specifically the importance of correct weaning practices and the use of "minor" (as opposed to rice) cereals.
<b>Location:</b>	Korea
<b>Dates:</b>	1972
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	CARE Korean Productivity Center
<b>Media Used:</b>	<ul style="list-style-type: none"><li>▶ 1 comic, <i>Invincible Hong Kil Tong</i></li><li>▶ 1 radio spot</li><li>▶ Booklets</li><li>▶ Calendars</li></ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"><li>▶ Survey of 1,000 people divided into three groups according to the degree to which they had been exposed to the print media. Group A consisted of those who had received printed materials; Group B consisted of those who were not direct recipients of any printed materials, but lived in areas where they had been distributed. Group C consisted of those people selected for interviewing who lived outside the campaign area.</li></ul>
<b>Main Accomplishments:</b>	<i>Exposure</i> <ul style="list-style-type: none"><li>▶ Nearly all persons interviewed had received, seen or heard about the comic book, indicating a very high level of unplanned dissemination. Even in the areas where it was not distributed, 30% of the people had either seen or hear about it.</li></ul>

***Recall***

- One year after receiving the comic books, 52% of those interviewed still had the booklets in their possession, and 31% had either given them away or lent them to friends.

**Sources:**

Parlato, et.al. (1980)

## 2. *MANUEL SANTI*

<b>Objective of Comic:</b>	To reach indigenous groups in Ecuador with community development and empowerment messages.
<b>Description:</b>	<p>Four issues of the popular <i>Manuel Santi</i> series were produced for hard-to-reach indigenous groups in Ecuador. The series featured a principal character, Manuel Santi, who faced adventurous challenges which brought out the social development messages of the project.</p> <p>The distribution system for this project was unique: it utilized commercial newsstands and street vendors to sell the comic at a low price. A network of comic vendors was cultivated; these vendors bought the comics from the project and then sold them at a slight mark-up to their regular customers. The project did not dictate the sale price to the consumer; the vendors would charge what they felt was to be a reasonable price.</p>
<b>Location:</b>	Ecuador
<b>Dates:</b>	1972-74
<b>Project Cost:</b>	Not Available
<b>Agencies Involved:</b>	Ecuadorian Ministry of Education University of Massachusetts
<b>Media Used:</b>	► Series of 4 photonovelas titled <i>Manuel Santi</i>
<b>Evaluation:</b>	► Unfortunately this series was not formally evaluated. However, since the booklets were distributed through commercial channels, some very relevant conclusions can be drawn.

**Main  
Accomplishments:**

***Exposure***

- ▶ The photonovelas were commercially successful. Thousands (no exact sales figured were kept) of rural people paid approximately 14¢ to buy them--exactly what they would have to pay for a commercial import from Mexico or Argentina
- ▶ Sales of the photonovelas increased with each new installment in the series, indicating that the purchasers were not disappointed by the fact that the booklets dealt with weightier subjects than pure romance.

**Sources:**

Center for International Education (1975)

Parlato (1980)

Personal communication with William Smith, Academy for Educational Development, 10/94

### 3. *RAJU*

<b>Objective of Comic:</b>	To promote nutrition awareness among school age children (grades 3, 4 and 5) in India.
<b>Description:</b>	<i>Raju</i> was designed expressly children in grades 3, 4 and 5 by CARE as one of 12 media used in a nutrition education campaign in the North and South of India.
<b>Location:</b>	India
<b>Dates:</b>	1973
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	CARE Advertising Consultants (India) Limited (evaluation)
<b>Media Used:</b>	<ul style="list-style-type: none"> <li>▸ <i>Raja</i> comic book</li> </ul>
<b>Evaluation:</b>	<p>The comic book was evaluated in two ways:</p> <ul style="list-style-type: none"> <li>▸ Interviews with a sample of 200 children in schools where the comic had been distributed; and</li> <li>▸ An extensive media impact evaluation involving 2,400 interviews with adults (evaluating the impact of each of the 12 media, regardless of intended audience).</li> </ul>
<b>Main Accomplishments:</b>	<p><b><i>Exposure</i></b></p> <ul style="list-style-type: none"> <li>▸ The comic book was very popular with school children, with 95% of them indicating that they had read and enjoyed the story</li> </ul> <p><b><i>Recall</i></b></p> <ul style="list-style-type: none"> <li>▸ The comic book was effective in conveying basic ideas about food and its relation to health to the majority of those interviewed</li> </ul>



- ▶ The booklet was also successful in conveying detailed information about the benefits of lentils and green leafy vegetables to a sizeable percentage of the students. On a series of nine specific questions, correct answers ranged from 60% to 90%
- ▶ Although the comics were distributed only to students, they were read by a significant number of adults, with over 12% of those interviewed citing the booklets as one of their sources of information about nutrition

**Sources:**

Parlato, et.al. (1980)

#### **4. *SU GRAN ERROR & DOS FAMILIAS*** (His Big Mistake' & 'Two Families')

<b>Objective of Comic:</b>	To promote family planning.
<b>Description:</b>	<i>Su Gran Error</i> ('His Big Mistake') and <i>Dos Familias</i> ('Two Families') were used by Colombia's largest private family planning organization to promote awareness of the benefits of family planning and of services available.
<b>Location:</b>	Colombia
<b>Dates:</b>	1973-74
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	PROFAMILIA George Washington University (evaluation)
<b>Media Used:</b>	<ul style="list-style-type: none"> <li>▸ 2 comics, <i>Su Gran Error</i> and <i>Dos Familias</i></li> </ul>
<b>Evaluation:</b>	<ul style="list-style-type: none"> <li>▸ Phase I: a benchmark study in which 1,000 were interviewed, then given the two comic books</li> <li>▸ Phase II: 750 women were re-contacted and interviewed approximately 2 weeks later</li> <li>▸ Phase III: 76 of these women were contacted again and interviewed ten months later</li> </ul>
<b>Main Accomplishments:</b>	<p><i>Exposure</i></p> <ul style="list-style-type: none"> <li>▸ The booklets, distributed exclusively to women, were read by a majority of husbands, and were lent to and shared with by neighbors</li> </ul>

***Recall***

- ▶ The majority of women who received the booklets understood the messages that were presented, and little difference in comprehension was noted between literates and semi-literates
- ▶ The comic books brought an overall improvement in attitudes toward family planning
- ▶ One of the attractions of the comic books reported was that they enabled women to read, reflect and discuss the new ideas without "pressure" from fieldworkers (And, in areas outside the test areas where the booklets were also distributed, the extension personnel indicated that their efficiency was increased because they did not have to spend as much time on preliminary discussions)

***Behavior Change***

- ▶ The booklets were very effective in generating communication about family planning between husband and wife
- ▶ 23% of the women surveyed in Phase II reported visiting a family planning center after receiving the booklets. Some of the women related their behavior directly to the comics, while others were not able to verbalize reasons for their new behavior

**Sources:**

Parlato, et.al. (1980)

## **5. FILIPINO AGRICULTURAL ANALOGY SERIES**

**Objective of Comic:** To reach rural audiences with information about family planning.

**Description:** The Filipino Agricultural Analogy Series utilized agricultural parallels to reach rural people about family planning. The principal followed in the development of this project was that in education, it is easiest to go from the known to the unknown, from the familiar to the unfamiliar. Therefore in bringing family planning information to rural audiences, the International Institute of Rural Reconstruction (IIRR) sought to demystify potentially technical information by using parallels elicited from the audience itself.

For example, in communicating what family planning is, the following analogy was used:

Mango farmers limit the number of fruits on a tree by plucking defective flowers, as too many fruits will break the branch.

On the "how" of family planning:

The tassel of corn is covered with a plastic bag to prevent the pollen from dropping on the ears of corn below (like the action of a condom).

**Location:** Philippines

**Dates:** 1974-76

**Project Cost:** Not available

**Agencies Involved:** International Institute of Rural Reconstruction (IIRR)  
Philippines Social Communications Center Development and Research Foundation  
J. Walter Thompson (evaluation)

- Media Used:**
- ▶ 12 comics, 50,000 copies of each
  - ▶ Flipcharts
- Evaluation:**
- ▶ Group interviews were conducted with 70 mothers and individual interviews were conducted with 285 mothers in their own homes in three phases: 1) after distribution of the first two comic books; 2) following distribution of the seventh comic book; and, after the women had received all 12 of the comic books.

Note: according to the researchers, the findings of the evaluation is perhaps more of an evaluation of the effectiveness of using agricultural analogies than an evaluation of the medium's effectiveness. In the evaluation of the flip charts (done independently), the researchers note that the 'traditional' approach was more successful than the agricultural analogy one, leading one to believe that the following results might have been quite different with a more traditional approach.

**Main  
Accomplishments:**

***Recall***

- ▶ The comic books were successful in communicating new information to its audience, although the topics treated in some of the booklets were more readily understood than in others. In the first set of interviews, for example, less than half the women scored high to very high on the knowledge test, while in the third test, there was a significant increase in knowledge registered for all the women.
- ▶ The comic had little effect on attitudes toward family planning, and the improvement registered after receiving seven different comics, and that registered after having received all 12 was slight.

***Behavior Change***

- ▶ The project report mentions that the comic books influenced the decline of fertility among its target population; however, no supporting data is provided.

**Sources:**

Ong, Jr. (1977)  
Parlato, et.al. (1980)

## **6. MARITZA & MARIO**

<b>Objective of Comic:</b>	To promote condom use among female commercial sex workers and their customers, working men in the Dominican Republic.
<b>Description:</b>	<p>AIDSCOM worked over five years with female commercial sex workers in order to design outreach materials. Qualitative research was done regarding the ways customers protest condom use and how the sex workers handle these protests. Working with the ideas, terminology and direct quotes from the focus group research, AIDSCOM created <i>Los triunfos de Maritza</i> ('The triumphs of Maritza'). Maritza, a savvy sex worker, uses verbal arguments and coquetry--maneuvers derived from the focus group research--to counter her customers' refusals to use condoms, succeeding with four out of five men in the story.</p> <p>In the <i>Mario</i> comic book developed for working men who may be customers of commercial sex workers, Mario's friend challenges him to put a condom on a beer bottle correctly, then shows him the correct steps. In a field experiment conducted during the development of the booklet, 300 men exposed to this "skills" intervention reported higher levels of condom use several weeks after the intervention than did men in the control group.</p>
<b>Location:</b>	Dominican Republic
<b>Dates:</b>	1990
<b>Project Cost:</b>	Not available
<b>Agencies Involved:</b>	AIDSCOM/Academy for Educational Development
<b>Media Used:</b>	► 2 comics, <i>Maritza</i> and <i>Mario</i>
<b>Evaluation:</b>	► No separate evaluation of the comics was conducted.
<b>Sources:</b>	Smith, et.al. (1993) Personal communication with William Smith, Academy for Educational Development, 10/94

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# ANNEX 1: DOMESTIC PROJECTS

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## **ANNEX 1: OVERVIEW OF SELECTED DOMESTIC PROJECTS**

In this section, a sampling of projects which have used entertainment-education to reach U.S. audiences with health messages will be presented. This is by no means a comprehensive examination of domestic entertainment-education projects. Rather, the four projects included in this section were chosen because they reflect the lessons learned from the international experience, and illustrate important points about the application of the entertainment-education approach in the United States.

- Feeling Good:* This highly ambitious health education television program was professionally produced, developed with a long-range commitment to the issue, and more thoroughly researched than most entertainment-education projects.
- Plain Talk:* Although not formally evaluated, this comic book and print materials project offers an example of a smaller-scale, highly-targeted entertainment-education intervention which developed and utilized linkages with service organizations to reach low-literate youth between the ages of 13 and 25 in Washington D.C., Alaska, Texas and the Delmarva Peninsula.
- In a New Light '93:* This television variety program illustrates the potential of using prime time entertainment-education on a major network to reach a national audience. It also shows the value of celebrities and corporate sponsorship to such an intervention, the opportunity an ongoing project has to build on the experience of the past, and the importance of developing linkages with local agencies.
- Project ACTION:* This project illustrates how an international entertainment-education approach has been adapted for use in the United States. The project, which features television drama, talk and variety programs, as well as PSAs, offers a good example of using local linkages, sponsorship, and formative research.

### **FEELING GOOD<sup>1</sup>**

*Feeling Good* was a twenty-four part experimental television series on health, produced by the Children's Television Workshop (CTW). Designed for an adult home audience, *Feeling Good* aired during prime time through the 250 stations of the Public Broadcasting System (PBS) in 1974-75.

The general objective of the series was to motivate viewers to take steps that could improve their own health and the health of their families. The program was aimed at all adults, with a special emphasis on young parents and low-income families. Health experts consulted for the series agreed that major social and environmental changes would be required to ameliorate many of the adverse influences on health. However, there was also agreement that individuals could do a great deal on their own behalf by taking appropriate preventive actions and adopting a healthier lifestyle.

In the early 1970s, there was little precedent on television for programming that focused on preventive health behavior. Most commercial programs dealing with health had exploited the dramatic potential of medical crises. One of the major questions confronting CTW was whether programs stressing prevention rather than cure could attract an audience accustomed to seeing suspense-filled "doctor dramas," which reinforce the view that health problems are solved in hospitals.

Many previous films and television programs on health were designed only to explore an issue or to convey information. *Feeling Good* was conceived not only as an attempt to do these things, but also, and more importantly, to influence behavior. A principal question was whether a series oriented to preventive health measures could get viewers to take the actions recommended. The producers recognized that on several health issues, lack of information is not the major barrier to behavior change; many people who have correct information fail to act on it, and that relatively few of the influences on behavior change can be changed directly by a television program.

There were also barriers to overcome in reaching the voluntary home audience in the first place. These barriers include questions of whether the programs are generally available, whether the audience is aware that the programs are available, and whether the programs can attract and hold an audience that can easily switch to a variety of other entertainment. Precedents in health

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<sup>1</sup>This section is excerpted from: Mielke, Keith W. "The Impact of Feeling Good," *CTW International Research Notes*, Issue no. 2, Fall 1979, pp.14-18; Mielke, Keith W. and Swinehart, James W. *Summary: Evaluation of the Feeling Good Television Series*. New York: Children's Television Workshop, 1976; and, Palmer, Edward L. Foreword to *Evaluation of the Feeling Good Television Series*, New York: Children's Television Workshop, 1976.

education and in mass communication research offered little basis for optimism, given the difficult goal of changing behavior. The basis for hope was in the experimental use of innovative formats, treated imaginatively and repeatedly over a long period of time.

The series used a magazine format. The various drama, comedy and documentary segments were linked by a repeating cast of characters who would work in or frequent a shopping center, particularly a dining counter/variety store called "Mac's Place." The original 60-minute format consisted of "major" and "minor" treatments of a variety of issues. Feedback from reviews and declining ratings lead the producers to drastically revise the format after eleven programs. Under the new format, the show was cut to 30 minutes, and the Mac's Place segments and the continuing characters were dropped. Dick Cavett came aboard as host, and in general, the series took on a more serious tone. Celebrities such as Bill Cosby, Helen Reddy and Pearl Bailey were featured. Each show now treated a single topic rather than the multiple topics it had addressed before. The anticipated breadth of audience appeal was weighed more heavily in topic selection, and although behavioral goals were still of concern, there was more emphasis on information and attitudes than there had been in the initial version of the series. Thirteen shows were broadcast using this revised format.

Promotion for the series was extensive, including newspaper and television ads, posters, a monthly newsletter for 20,000 community leaders, and a 100-page Communications Manual for use by PBS stations. Major assistance in promoting viewership was provided by the local PBS stations and by many health agencies. Exxon, one of the series' chief underwriters, provided significant promotion for the series on commercial television and in national magazines.

In order to evaluate the project, CTW chose to use multiple designs and methods, a "mosaic" approach wherein strengths in one study could compensate for weaknesses in another. The evaluation plan included the following:

- ▶ **Panel study of voluntary viewing.** Using mailed questionnaires, approximately 4,000 adults in four cities with strong PBS stations, responded before, during, and after the broadcast season. (The study was conducted by Response Analysis Corporation.)

Overview of findings: "The series, overall, had a measurable impact on viewer behavior and cognition in health areas both less critical and more deeply value-related. Beyond some predilection toward health-oriented media offerings, viewers consistently demonstrated more knowledge about health matters and a greater proclivity to take steps to improve or safeguard their health than non-viewers. Most health areas which showed measurable change were those directly under respondent control and accomplished with a minimum of effort, but there were also examples of viewing impact on behaviors requiring more effort."

- ▶ **Field experiment.** In Dallas, Texas, a sample of 400+ adult females with substantial low-income and minority representation, were randomly assigned to one of three treatment groups: 1) those induced to view and be interviewed; 2) those induced only to be interviewed; and, 3) those who received no inducements. Data collection was by personal or telephone interviews. (Conducted by the National Opinion Research Center.)

Overview of findings: "We interpret the findings from this field experiment as demonstrating that *Feeling Good* did have a significant impact on several different measures of health knowledge, attitudes, and behaviors, in a low-income sample of women. Thirty-eight of the outcome measures indicate some evidence of a significant viewing effect (12 with strong evidence, and 26 with partial evidence)."

- ▶ **National surveys.** Four national surveys, using personal samples of 1,500+ adults, each assessed awareness of *Feeling Good*, sources of awareness, incidence of viewing, and selected health care practices. (Conducted by the Gallup organization.)

Overview of Findings: In each of four surveys spaced throughout the series, Gallup found that about 5% of all adults reported seeing at least one *Feeling Good* program within the preceding two months or so.

- ▶ **National audience ratings.** Estimates were made of average audience and total audience size, based on the Nielsen national audimeter sample of TV households. (Conducted by the A.C. Nielsen Company.)

Overview of Findings: Most *Feeling Good* programs were viewed in 1-2% of the 68.5 million households in the U.S. The audience was about one million adults per program across the series. By the standard of prime time PBS programming, *Feeling Good* fell into the top third of the PBS average audience ratings, but this size of audience was below CTW hopes and expectations. Based on these audience estimates, the approximate cost per *Feeling Good* exposure was just 12¢.

In analyzing the results of these various evaluation components, CTW weighed the costs of the *Feeling Good* series against its benefits. While the program attracted more viewers than most PBS programs, and it produced a number of significant effects, the value of these effects is difficult to assess. CTW questioned whether any weekly, 60- or even 30-minute extended series on preventive health, presented in expensive entertainment formats in prime time on public television could achieve a combined reach and impact great enough to justify the magnitude of the investment. CTW concluded that other options might be more cost effective, such as: a less expensive daily or weekly series; a series of spot announcements; or a series of five-, ten-, or fifteen-minute duration; a monthly series; occasional specials; a non-prime-time series; a series for commercial television; and extended series dealing non-exclusively with health; or extended series on other topic areas.

## **PLAIN TALK<sup>2</sup>**

*Captain Condom and Lady Latex at War with the Army of Sex Diseases*, an entertainment-education comic book, was developed by the Program for Appropriate Technology in Health (PATH) and the Center for Youth Services (CYS) in response to the wide-felt need for low-cost, effective reproductive health materials for youth. The comic book deals with the prevention of sexually transmitted diseases (STDs) and AIDS and is aimed primarily at inner-city, minority teens. The comic book is part of "Plain Talk," a project designed to improve the availability of health information for both English and non-English-speaking, low-literate youth between the ages of 13 and 25. The project lasted from 1988 through 1991, and was sponsored by the Ford Foundation.

To identify topics that needed to be addressed through the Plain Talk project and groups interested in addressing them, PATH first conducted a nationwide needs assessment. The survey of 2,500 U.S. organizations showed that teens especially needed materials on AIDS, other STDs and condom use.

An essential ingredient of the Plain Talk project was the linkages established with local agencies that directly serve low-literate young people. In 1989, PATH began collaborating with a range of several such organizations: the Austin/Travis County Health Department (ATCHD) of Austin, Texas; the Center for Youth Services (CYS) of Washington, D.C.; Delmarva Rural Ministries (DRM) of the Delaware, Maryland and Virginia peninsula; and in Alaska, the Tlingit and Haida Indian tribes Central Council and the Children's Theatre of Juneau. ATCHD serves low-income youth from diverse ethnic backgrounds. CYS works with inner-city youth, especially youths who have left school. DRM provides education, clinical care, and AIDS counseling services to the Hispanic, Haitian, and American migrant workers in the Delmarva peninsula. The Tlingit and Haida Council works with Native Alaskan youth. PATH worked closely with these groups to identify the best way to reach youth with low-literacy skills and to develop materials that meet the agencies' programmatic needs.

As part of this process, PATH staff members trained agency personnel to use qualitative research methods to learn from the teenagers themselves. Through focus group discussions, PATH and collaborating agencies learned that teens know about AIDS, but they don't think they could ever be exposed to it. They do not have accurate information about other STDs. They like colorful, slick materials, and they would read comic books and posters that tell stories through pictures and tell them where to go for more information.

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<sup>2</sup>This section is excerpted from: "Plain Talk: Speaking to Low-Literate Youth in the United States." *PATH Project Notes*, May 1991. Also, supplemental information provided by Ms. Carol Corso of the Program for Appropriate Technology in Health.

Most of the ideas incorporated into the comic book came from these focus groups. PATH worked with CYS and other Washington, D.C.-based youth agencies to create *Captain Condom and Lady Latex at War with the Army of Sex Diseases*. Other outputs developed under the project include a play about teen pregnancy and posters in English, Spanish and Creole about limiting the number of sexual partners and condom use. Agency staff then pretested different versions of the materials with groups of youth.

The comic book's second grade reading level made it one of the most accessible STD information materials available in the United States. It contained illustrated condom use instructions, and used "teen-friendly" characters and language. The back cover of the comic featured both a national STD hotline, as well as a local "Teen Tips" number where callers could receive information and referral to services in the D.C. area. (Data regarding the number of callers to these numbers was not available.) The book has been requested by and distributed to youth agencies across the country. In addition, international adaptations of the comic book have been produced in Kenya and other African countries.

Although not formally evaluated, Plain Talk offers an example of a smaller-scale, highly-targeted entertainment-education intervention which used linkages with service organizations to create an appealing and appropriate vehicle for providing information to low-literate youth and connecting them with sources for additional information and services.

### **IN A NEW LIGHT<sup>3</sup>**

ABC's second annual two-hour entertainment and AIDS outreach special, *In a New Light '93* (IANL'93), served as a wake-up call to Americans who did not think that AIDS could affect them. IANL'93 aired on September 4, 1993, between 8 and 10 p.m., and featured celebrities giving straightforward educational information and inspirational performances. Shot in front of panels from the Names Project Memorial Quilt, the show relayed the experiences of people living with AIDS in documentary segments.

IANL'93 aimed to educate viewers about the transmission of AIDS, preventive actions, and to inspire people to volunteer their efforts in the fight against this disease. Even more than 1992's program, IANL'93 emphasized the growing risk faced by women, adolescents and young adults in small metropolitan, suburban and non-metropolitan areas.

The program was hosted by Arsenio Hall and Paula Abdul; it was introduced by Elizabeth Taylor and narrated by Barbara Walters. In all, over 50 well-known celebrities appeared on

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<sup>3</sup>This section excerpted from: Raikes, Jennifer. *An Evaluation of ABC's Second Annual AIDS Entertainment and Outreach Special, In a New Light '93*. December 1993. [Unpublished.]



*IANL'93*, including Cindy Crawford, Dustin Hoffman, Exposé, Malcolm Jamal-Warner, Geraldo Rivera and Ben Vereen.

The program received sponsorship from twenty major corporations, including General Foods, Johnson & Johnson, McDonald's, Miller Brewing and Sears. In addition to being aired on ABC, *IANL'93* has been broadcast on Pan Asian Satellite TV in Asia, Argentina, Canada, Cyprus, Greece, Iceland, Indonesia, Israel, New Zealand, South Africa, The United Kingdom and Uruguay. It has also been shown as an educational tool in high school and university classrooms across the country.

Through the participation of hundreds of ABC affiliate stations, both the national Centers for Disease Control and Prevention (CDC) number as well as local hotline numbers were aired during the broadcast. The evaluation of *IANL'93* consisted principally in tracking the number of calls made to these national and local hotlines.

The frequent display of these numbers was remarkably effective. *IANL'93* generated approximately 100,000 calls to national and local hotlines within 24 hours of the broadcast. As measured by the number of calls to the CDC Hotline, *IANL'93* ranks with the announcements by Magic Johnson and Arthur Ashe that they were HIV positive as an event which mobilized national attention to the spread of AIDS. According to CDC:

- ▶ September 4, 1993, the day *IANL'93* aired, is the fifth highest 24-hour caller demand period in the history of the national AIDS hotline
- ▶ *IANL'93* caused the average volume of calls for a Saturday to increase by 16.8 times-- 82,378, compared to the normal 4,911 calls
- ▶ During the first hour of the *IANL'93* broadcast, 23,257 calls were made to the CDC hotline; in the preceding hour only 186 calls were made
- ▶ The total number of calls for *IANL'93* was 125% higher than for the 1992 broadcast of *IANL*
- ▶ 52% of callers stated that *IANL'93* had influenced their decision to use a latex condom the next time they have sex, an indication of intent to change behavior
- ▶ 17.8% of female callers were African American, and 11% were Hispanic
- ▶ 23% of female callers were between 13 and 17 years of age

The number of calls to local organizations involved in the fight against AIDS was also unprecedented. For example:

- ▶ Call volume at the Arkansas AIDS Foundation was 200 times higher than usual during the program and remained high throughout the following week; volunteer interest was ten times higher than usual
- ▶ In California, volunteer interest at AIDS Project LA was up by 50% for a week after *IANL'93*. As a result, 275 people enrolled in its volunteer orientation session
- ▶ The Colorado AIDS Project received between 75 and 100 calls the evening of *IANL'93*, as compared to the normal call volume of 2-3 per day
- ▶ The Wisconsin AIDS Hotline received six times its average call volume during *IANL'93*. Hotline counselors report that callers had less knowledge about AIDS than average callers. Callers after *IANL'93* seemed to be thinking about the risk of AIDS for the first time and asked very basic questions about transmission
- ▶ Washington, DC's Whitman Walker Clinic experienced a 21% rise in volunteer interest from the 34 callers during the *IANL'93* program

Although in most states local affiliate stations and community organizations broadcast local hotline numbers, there were many states which did not. For example, WABC in New York chose not to air local numbers due to complaints in 1992 that the local numbers it aired did not cover the entire Tri-State area.

Print coverage of *IANL'93* was extensive. A month after the program was broadcast, 578 articles or editorials appeared in national and international newspapers. Despite this impressive coverage, in the future even greater publicity from a range of media will be sought, especially at the local level.

*IANL'93* illustrates the potential of using prime time on a major network to reach a national audience coupled with key linkages at the community level. It also shows the value of celebrity participation, of corporate sponsorship to an entertainment-education intervention, and of the opportunity an ongoing project has to build on the experience of the past.



## **PROJECT ACTION<sup>4</sup>**

Project ACTION is a demonstration HIV/AIDS prevention program that promotes methods of avoiding AIDS, primarily the consistent and correct use of condoms, among sexually active youth. Launched on World AIDS Day, December 1, 1992, the project was developed by Population Services International (PSI), and was inspired by one of PSI's international projects, The Mass Media and Condom Social Marketing project in Zaire. Portland, Oregon, was selected as the national demonstration site based on the receptivity of local health, media and community leaders and front-line workers.

Designed and implemented in coordination with ongoing state, county, and community-based HIV/AIDS prevention and youth-serving efforts, Project ACTION targets young people who are considered at highest risk. Criteria for risk include involvement with drugs or the juvenile justice system, teen pregnancy, a problem home environment, out of home/street environment, chronic school absences, or a history of sexually transmitted disease.

Drawing on the lessons learned from Zaire, Project ACTION was designed to address these issues. The first component is an intensive 18-month motivational campaign aimed at promoting safer sexual practices, especially condom use for sexually active teens. The extensive media campaign conducted in Zaire featured entertaining and appealing programs that presented positive and realistic behavioral options. Based on that experience, the Project ACTION television campaign associates condom use with things valued by teens such as autonomy and "being cool."

The backbone of the campaign is 3 versions of a 30-second public service announcement (PSA) received a total of 2,800 minutes of free airtime on Portland's five TV stations and two cable networks over a period of one year. The project has also produced three television programs: a 49-minute live teen forum titled *Time for Action: Being Safe in the Age of AIDS*; a 30-minute program titled *Sex, AIDS & Videotape*; and a 30-minute program titled *Let's Talk Safer Sex*. All three programs were developed and presented by teens. The teen forum is split into several segments, including a testimonial by an HIV-positive teen, and a demonstration of condom use (using a finger). *Sex, AIDS & Videotape* uses an "MTV" format and spoofs a scientific approach to explaining condoms and their use; in one segment, the teens test condom strength by filling one with salsa, cream and peanut butter. *Let's Talk Safer Sex* features a 15-minute drama, followed by a round table discussion among teens. Each of the programs was aired at or after 10:00 p.m. several times over a period of a few weeks and are currently being distributed to schools and community health organizations nationally.

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<sup>4</sup>This section is excerpted from: "AIDS Update: Bringing the Lessons Home." *NCIH HEALTHLINK*, February, 1994. Also, supplemental information provided by Ms. Helen Crowley of Population Services International.

Project ACTION's second component centers on condom accessibility. In Zaire, condom availability was the key to sales; PSI's Prudence brand was marketed alongside cigarettes and razor blades everywhere from the decks of river boats to village markets, and the price was set at half the cost of a beer. Project ACTION struggled with the difficult question of making condoms available and affordable to teens in Portland. Young Americans find embarrassment, inconvenience, and cost to be significant barriers to getting condoms when they need them. Taking its inspiration from Zaire, Project ACTION's second component consists of marketing condoms through vending machines which sell high-quality latex condoms for a quarter each at locations identified as convenient by teens. So far, 240 machines have been installed in the Portland metro area, including pizza parlors and Burger Kings, teen clothing stores, skateboard rinks, under-21 nightclubs, and mini-marts. Since the first vending machines were put in place on December 1st, 1992, approximately 90,000 condoms have been sold to date, and recent monthly sales have averaged between 5,500 and 6,000.

The third component of Project Action is an evaluation of the impact of these interventions on the targeted youth population. A sample of 2,200 youth in high-risk situations will be interviewed over the life of the project by a research team from the Kaiser-Permanente Center for Health Research in Portland. Evaluation results should be available in April 1995.

In 1995, PSI intends to expand Project ACTION to five additional U.S. cities through support from the Henry J. Kaiser Family Foundation and potentially the Centers for Disease Control and Prevention.

Project ACTION illustrates the value of incorporating maximum participation on the part of the teen audience at every stage of project development, as well as of gaining the support of local media and community agencies. It also demonstrates how an international entertainment-education approach has been adapted for use in the United States.

# ANNEX 2: KEY PLAYERS

## **ANNEX 2: KEY PLAYERS**

### **A. Principal Organizations Active in the International Entertainment-Education Arena**

In-depth interviews were conducted with the principal contacts from each of the following organizations between October 20 and October 28, 1994. The interviewers met with these contacts at length to discuss their respective experiences with international entertainment-education strategies, and to gain greater insight into specific projects which are included in the inventory of projects. The findings from these interviews are summarized in the "Lessons Learned" section of this report.

#### **Academy for Educational Development (AED)**

1255 23rd Street, N.W.  
Washington, DC 20037  
Tel: 202-884-8700  
Fax: 202-884-8701

Principal contact: William Smith, Ed.D.  
*Executive Vice President &  
Division Director*

The Academy for Educational Development, founded in 1961, is an independent, non-profit service organization committed to addressing human development needs in the United States and throughout the world. Under contracts and grants, the Academy operates programs in collaboration with policy leaders; nongovernmental and community-based organizations; governmental agencies; international multilateral and bilateral funders; and schools, colleges, and universities. In partnership with its clients, the Academy seeks to meet today's social, economic, and environmental challenges through education and human resource development; to apply state-of-the-art education, training, research, technology, management, behavioral analysis, and social marketing techniques to solve problems; and to improve knowledge and skills throughout the world as the most effective means for stimulating growth, reducing poverty, and promoting democratic and humanitarian ideals.

With offices in Washington, D.C. and New York, the Academy has a staff of 600, and an annual budget of \$90 million.

**The Johns Hopkins University/Population Communication Services (JHU/PCS)  
The Johns Hopkins Center for Communication Programs (JHU/CCP)**

111 Marketplace, Suite 310  
Baltimore, MD 21202-4024  
Tel: 410-659-6300  
Fax: 410-659-6266

Principal contacts: Phyllis Piotrow, Ph.D.  
*Director, JHU/CCP*  
Jose G. Rimón II  
*Deputy Director, JHU/CCP &  
Project Director, JHU/PCS*

A leader in developing new communication strategies for public health, the Center for Communication Programs (CCP) is part of the Johns Hopkins School of Hygiene and Public Health. The Center taps the academic and research strengths of a university to enhance health and family planning programs around the world:

- ▶ Begun in 1982, Population Communication Services (PCS) offers technical assistance, training, and financial support to partners in more than 65 countries, helping them develop effective information, education and communication (IEC) programs promoting family planning, reproductive health, and related activities.
- ▶ Begun in 1972, the Population Information Program (PIP) supplies health and family planning professionals and policy makers with authoritative, accurate, and up-to-date information in its journal *Population Reports* and the bibliographic database POPLINE. PCS and PIP are supported by the United States Agency for International Development.
- ▶ The Center also uses its communication expertise in the fight against AIDS and STDs, educating men and women about these diseases and encouraging them to practice responsible sexual behavior.
- ▶ The Center works with many international agencies, foundations, and nongovernmental organizations in the U.S. and overseas to promote healthy behavior.

The Center for Communication Programs' 1993 budget was \$19 million. The Center has a staff of 130.

**Population Services International (PSI)**

1120 19th St., N.W.  
Washington, DC 20036  
Tel: 202-785-0072  
Fax: 202-785-0120

Principal contact: Daniel Lissance  
*Vice President for Communication*

Established in 1970, Population Services International (PSI) is a non-profit organization which develops, operates and provides technical assistance to health and family planning programs in developing countries including:

- ▶ Marketing and promotion of family planning and health products.
- ▶ Projects to combat the spread of AIDS, including information, education and motivation campaigns, and promotion and distribution of condoms.
- ▶ Communication campaigns to motivate better maternal and child health practices.

Population Services International has projects in 28 countries and the United States. Their annual budget in 1993 was \$20.5 million, and they have a staff of 77.

#### **Population Communications International (PCI)**

777 United Nations Plaza  
New York, NY 10017  
Tel: 212-687-3366  
Fax: 212-661-4188

Principal contact: David O. Poindexter  
*President*

Population Communications International (PCI), established in 1985 as an international non-governmental organization, works to facilitate population and development communications in developing countries. Its board and staff include population communications professionals from developing countries. PCI acts:

- ▶ As a catalyst to assist in strengthening effective programs of population and development communications in developing countries;
- ▶ To foster technical cooperation and the transfer of population and development communication technologies among developing countries;
- ▶ To arrange for training experiences for broadcasters from developing countries;
- ▶ To publish *International Dateline*, and its Spanish version, *Teletipo Población*, a monthly publication which provides population and development news and information to broadcasters, journalists and nongovernmental organizations (NGOs) in developing countries;

- ▶ To conduct population briefings for journalists and media managers from developing countries;
- ▶ To establish closer linkages and cooperation between population and environment leaders and organizations through its Population/Environment Initiative ; and,
- ▶ To coordinate the promotion of population concerns and issues among the United Nations-related NGO community through the UN's NGO Population Task Force.

PCI is currently working with projects in over nine countries, including Brazil, China and India. PCI has 16 staff and associates and a 1993 budget of \$1.6 million.

### **Program for Appropriate Technology in Health (PATH)**

#### **Washington Office:**

1990 M St. N.W., Suite 700

Washington, DC 20036

Tel: 202-822-0033

Fax: 202-457-1466

Principal contact:

Carol Corso

*Vice President, Communication  
Department*

#### **Headquarters:**

4 Nickerson Street

Seattle, WA 98109-1699

Tel: 206-285-3500

Fax: 206-285-6619

The Program for Appropriate Technology in Health (PATH) is a nonprofit, nongovernmental, international organization with headquarters in Seattle, Washington, and offices in Washington, D.C.; Jakarta, Indonesia; Nairobi, Kenya; Manila, Philippines; and Bangkok, Thailand. In addition, PATH is affiliated with PATH Canada, located in Ottawa, Ontario, and has established affiliate relationships with The Concept Foundation, Bangkok, Thailand; Macfarlane Burnet Centre for Medical Research, Melbourne, Australia; and The Foundation for New Medical Technologies (MEDTEKHNOLOGIA), Moscow, Russia.

In operation since 1977, PATH's mission is to improve health, especially the health of women and children, in developing countries. To accomplish this mission, PATH focuses on enhancing the appropriateness, effectiveness, safety, availability, and delivery of technologies for health and family planning. Technologies include equipment, drugs, devices, vaccines, and procedures used to prevent, diagnose, and treat illness and to meet health needs. They also include the systems used to deliver health care and the methods used to disseminate information on health topics.

PATH works with health clinics, community-based groups, ministries of health, nongovernmental organizations, private-sector companies, and funding agencies--bridging gaps and fostering partnerships that lead to improved health in the developing world.

PATH has approximately 200 staff and a 1993 budget of about \$19 million.

### **United Nations Children's Fund (UNICEF)**

3 United Nations Plaza  
NY NY 10017  
Tel: 212-326-7206  
Fax: 212-326-7731

Principal contacts: Warren Feek  
*Programme Officer, Health  
Promotion Unit*  
William Hetzer  
*Chief, Radio/TV and Film Section,  
Division of Information*

The United Nations Children's Fund (UNICEF) was established in 1946. In general, UNICEF's activities pursue two fundamental goals: 1) to help developing countries meet some of the immediate needs of their young; and, 2) to help them strengthen their long-range services for children as essential parts of their overall development efforts. High priority is given to children and adolescents in countries which are victims of aggression.

UNICEF is a network of country and regional offices serving 128 countries in the developing world, supported by partner national committees and other voluntary organizations in the industrial world. UNICEF field offices are the key operational units for advocacy, advisory services, programming and logistics. At the end of 1990, UNICEF had a staff of 4,730 assigned to 227 locations in 121 countries. UNICEF's 1990 budget was \$821 million.



## **B. Other Organizations Contacted for the Purpose of this Study**

The following organizations were also contacted regarding their use of entertainment strategies within their international reproductive health communication programs. Applicable entertainment-education projects are included in the inventory.

**Association for Voluntary  
Surgical Contraception (AVSC)**  
79 Madison Ave., 7th floor  
NY, NY 10016  
Tel: 212-561-8000  
Fax: 212-779-9439

**Development Associates**  
1730 N. Lynn Street  
Arlington, VA 22209  
Tel: 703-920-9288  
Fax: 703-276-0432

**Family Planning International  
Assistance (FPIA)**  
810 Seventh Avenue  
NY, NY 10019  
Tel: 212-541-7800  
Fax: 212-603-4768

**The Futures Group**  
1050 17th Street, Suite 1000  
Washington, DC 20036  
Tel: 202-775-9680  
Fax: 202-775-9694

**Development through Self-Reliance  
(DSR)**  
9111 Guilford Road  
Columbia, MD 21046  
Tel: 301-490-3500  
Fax: 490-4146

**International Planned Parenthood  
Federation/  
Western Hemisphere Region  
(IPPF/WHR)**  
902 Broadway  
NY NY 10010  
Tel: 212-995-8800  
Fax: 212-995-8853

**The Pathfinder Fund**  
9 Galen Street, Suite 217  
Watertown, MA 02172-4501  
Tel: 617-924-7200  
Fax: 617-924-3833

**Population Communication**  
1489 East Colorado Boulevard  
Suite 202  
Pasadena, CA 91106  
Tel: 818-793-4570  
Fax: 818-793-4791

**The Population Council**  
One Dag Hammarskjold Plaza  
NY NY 10017  
Tel: 212-339-0500  
Fax: 212-755-6052

## **C. Experts in the Field Contacted for the Purpose of this Study**

The authors gratefully acknowledge the advice and assistance provided by the following experts in the entertainment-education field:

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The Children's Television Workshop  
One Lincoln Plaza  
New York, NY 10023

Dr. Edward Palmer  
World Media Partners  
Church Place  
794 N. 25th Street  
Philadelphia, PA 19130

Dr. Everett Rogers  
Professor and Chair  
The University of New Mexico  
Department of Communication and Journalism  
Room 235 West  
Albuquerque, NM 87131-1171

Dr. Arvind Singhal  
Assistant Professor  
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